ROB LIEFELD YOUNGBLOOD POSTER

#96 AUGUST 1994

COMICS VALUES MONTHLY

DC, MARVEL AND OTHER COMIC BOOK PUBLISHERS

CURRENT BUY-SELL-TRADE PRICES

ATTIC BOOKS LTD.

- ROB LIEFELD'S YOUNGBLOOD
- DEFIANT'S JIM SHOOTER
- JAE LEE'S HELLSHOCK
- BADGER & DOC SAVAGE
- WOMEN CARTOONISTS PT. III

WIN:
Original Hellshock Illustration by Jae Lee

$3.50 USA $4.50 Canada

PREVIEWS The EXCITEMENT'S Inside!

Discover the excitement inside ***PREVIEWS*** every month, from detailed **advance information** on the latest coming comics and collectibles to...

The *PREVIEWS* File—fully-perforated, full-color file cards featuring facts, figures, and fantastic art of your favorite heroes and villains!

***PREVIEWS* Cards**, featuring upcoming cards from Comic Images!

***PREVIEWS* Comics**, featuring exclusive full-color comics serials *available nowhere else!*

***PREVIEWS* Presents**: Exclusive comics **sneak-previews!**

***PREVIEWS* Interviews,** starring top creators and personalities in comics and beyond!

Full-color **Gems of the Month!**

PREVIEWS—

The excitement's inside a fine comics shop near you!

PREVIEWS is just one of many local, national, and global retailer services from Diamond Comic Distributors, the industry's leading supplier of comics and related merchandise.

COMICS VALUES MONTHLY

No. 96

August 1994

Published Monthly By:
Attic Books Ltd.
15 Danbury Road
Ridgefield,CT 06877
(203) 438-9652
Fax:(203) 438-6744
Publisher
Alex G. Malloy
Stuart W. Wells III
Editor-In-Chief
Steve Thomas
Managing Editor
Neil Hansen
Assistant Editor
Louis Porter Jr.
Interior Art Director
John Laub
Pricing Editor
Kevin Ohlandt
Research
Louis Porter Jr.
"Little Matty" Regnas
Production
Brian Kelly
Heidi Shaw
Sandy Fryer
Advertising Director
Wendy Kowalski
Sales and Distribution
Rod Malloy

Special Thanks
- Pat, Matt & Jay - Cave Comics, Newtown, CT
- Matt Hawkins - Extreme Studios
- Sven Larsen, Gary Guzzo - Marvel Comics
- Len Wein

Cover Art and Credits
All Characters ™&©
1994 Rob Liefeld

Publishing Information
©1994 Attic Books Ltd. All rights reserved. Information publication, may not be reproduced in any form without permission. *Comics Values Monthly* is published monthly by Attic Books Ltd. 15 Danbury Road, Ridgefield Ct 06877; subscription is $24.99 per year; application to mail at Second Class postage is pending at Ridgefield, CT 06877. Postmaster send address changes to: Attic Books Ltd. 15 Danbury Road, Ridgefield, CT 06877. Printed in U.S.A.

FEATURES

11 **Rob Liefeld: Drawing Second Blood**
Rob Liefeld returns to Youngblood
by Buddy Scalera

20 **Writing for the Hell of It**
Jae Lee on writing Hellshock
by Jeff Juliard

101 **Shooting from the Hip**
Jim Shooter on Defiant
by S.C. Ringgenburg

107 **Two Thoroughbreds in the Stable: The Badger & Doc Savage**
Doc Savage and The Badger return
by Neil A. Hansen

117 **Do Women Dream of Men in Tights?**
The Role of Women in Comics Pt. III
by Gwenn Mercadoocasio

PAGE 11

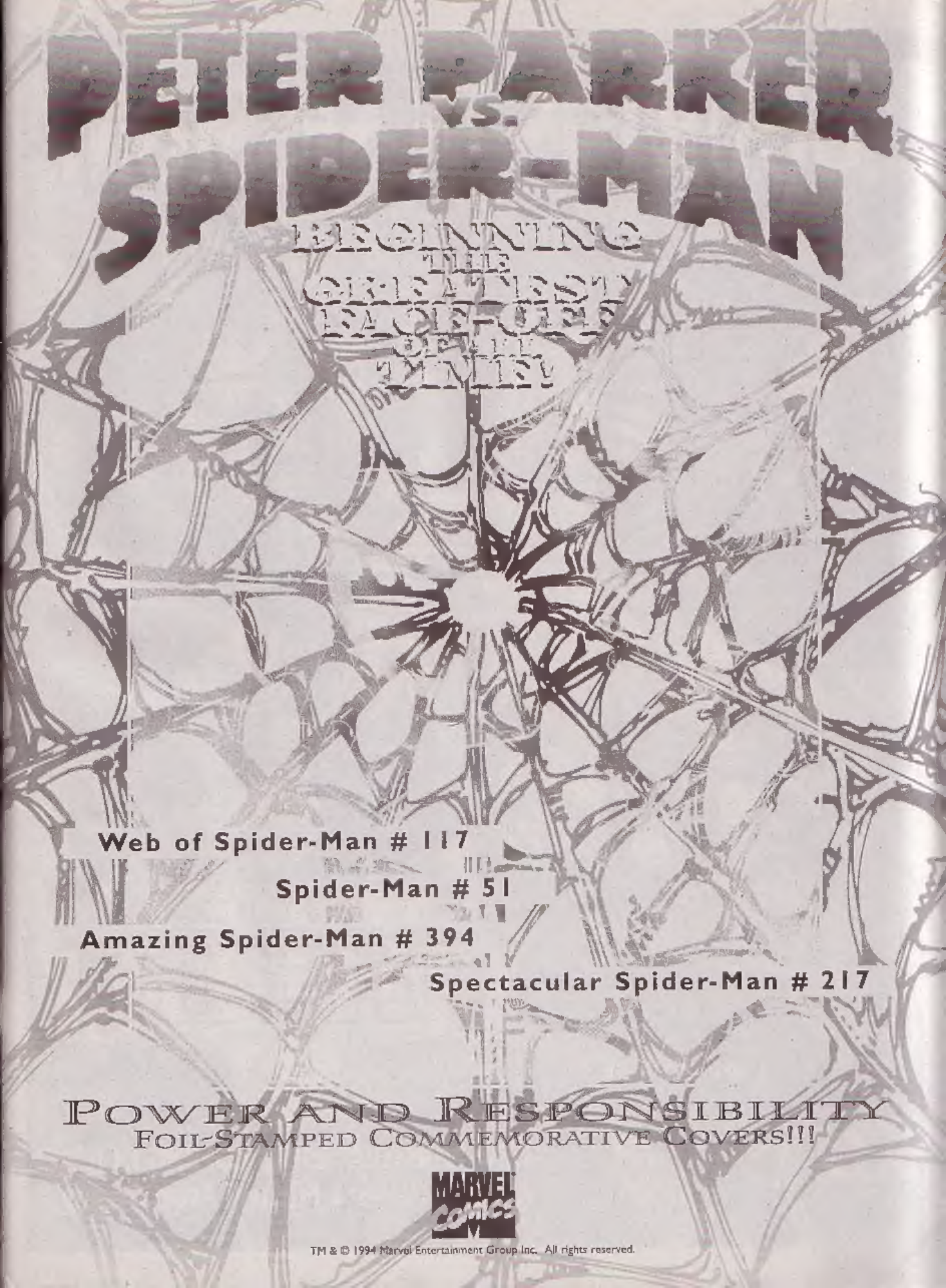
PAGE 20

PAGE 101

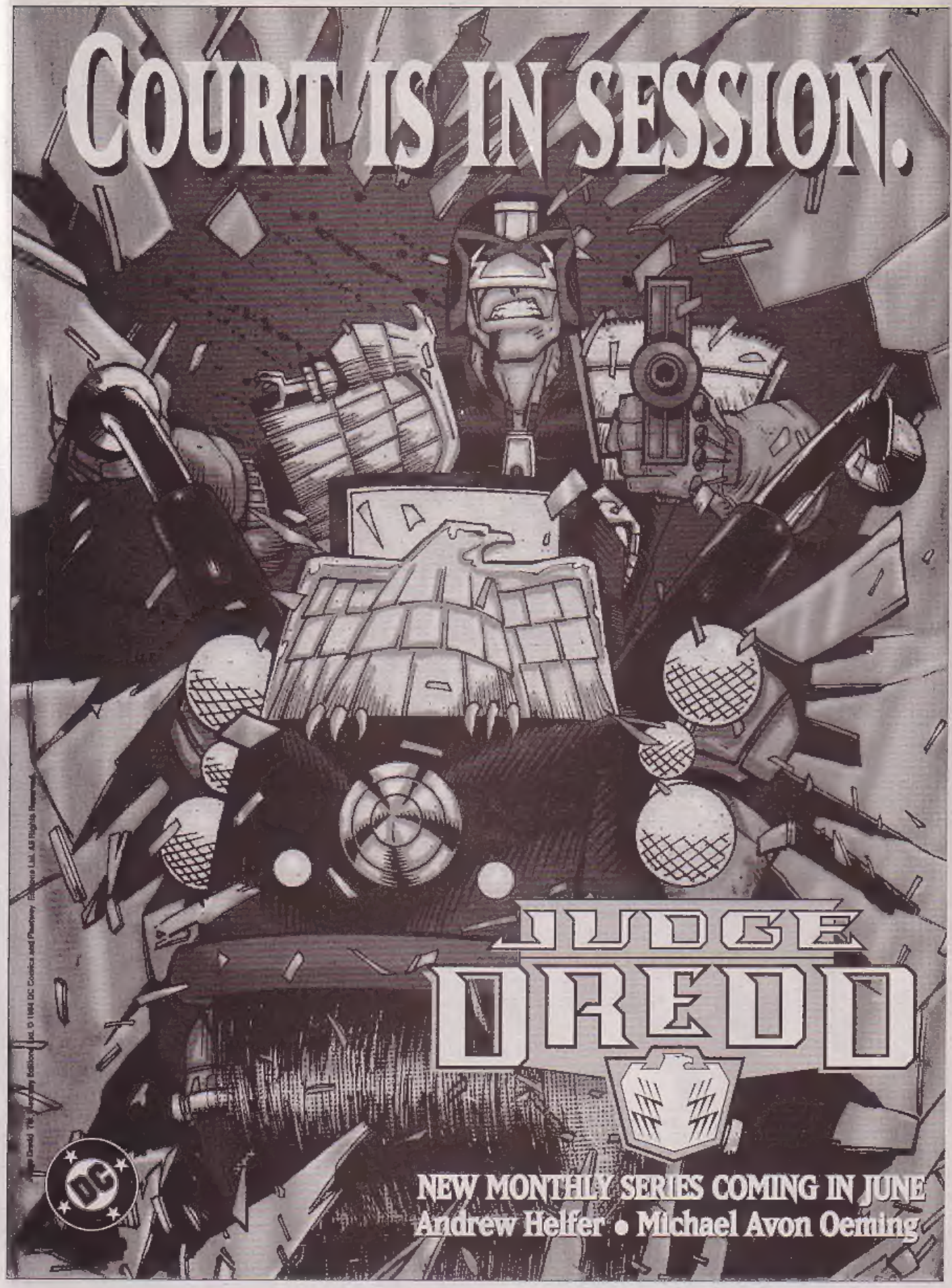
DEPARTMENTS

7 Future Picks
23 C.V.Giveaway
24 C.V.Mail & C.V.Gallery
26 Top 100
28 C.V.Movers
32 Artist/Writer Abbreviations
34 DC Comics
56 Marvel Comics
81 Other Publishers: Color
90 Other Publishers: Black & White
94 Trading Card Listings
112 Convention Calendar
124 Writer's Block *by Len Wein*
126 Flint Perry *by Mobre*
128 Back Issue Bits *by Kevin Ohlandt*

EDGE is ™ and © 1994 Steven D. Grant & Gil Kane, Inc. All Rights Reserved. BRAVURA™ is a trademark of Malibu Comics Entertainment, Inc. MALIBU COMICS® is a registered trademark of Malibu Comics Entertainment, Inc.



TM & © 1994 Marvel Entertainment Group Inc. All rights reserved.


COURT IS IN SESSION.
JUDGE DREDD
NEW MONTHLY SERIES COMING IN JUNE
Andrew Helfer • Michael Avon Oeming

FUTURE PICKS

To: *CVM* Reader From: *Comics Values Monthly*

This month, in an exclusive interview, Rob Liefeld talks about the industry, the reasons behind his yearlong sabbatical, his return to *Youngblood*, and his vision of the future for Image and Extreme Studios. In addition, *CVM* profiles Jim Shooter, who offers up his views on the current state of the market, the future plans for Defiant and his upcoming project with Rob Liefeld. *CVM* also has the scoop on the revivals of the Badger and Doc Savage under the Dark Horse banner. Finally, Jae Lee pops in to talk about *Hellshock* and leaves us with an original illustration for this months "C.V.Giveaway" competition. All this and our regular features including part three of "Women in Comics", "C.V.Movers", a bound-in Liefeld poster, detailed trading card listings and the most comprehensive and up-to-date monthly comic listings and prices in the industry today. (A special thanks to Len Wein for his last minute "Writers Block" submission this month.)

Don't miss these upcoming *CVM* issues:

1) *CVM* #97 begins the countdown to *CVM*'s 100th issue celebration with the introduction of a new regular feature spotlighting the top ten quality collectible comics of the month. "Paramount" to our policy of providing only the best in comic book news, the *CVM* crew kicks into warp drive to bring you the latest developments with the Star Trek projects at both Malibu and DC Comics, including the *Star Trek VII Movie Adaptation* from DC and *Star Trek Voyager* from Malibu. Trekkers can also expect news on the planned DC/Malibu crossover between *Star Trek: The Next Generation* and *Star Trek: Deep Space Nine*. We stay with Malibu to reserve "Prime" space for current and future plans for the popular Ultraverse line. We also take a look at the development of Big Entertainment and the big names behind the creation of the Tekno-Comix universe. Tekno-Comix recruit, and "The First Lady of Star Trek", Majel Barrett Roddenberry, contributes to this month's "Writer's Block". Finally, Lightning strikes twice as we feature an update on Lightning Comics. As a bonus, *CVM* #97 will contain an exclusive Lightning Comics Autograph Coupon as part of a *CVM*/Lightning Coupon Promotion.

2) *CVM #98* continues the countdown to our Centennial Celebration with this explosive issue focusing on Marvel Comics. *CVM* becomes part of the mutant mayhem with an exclusive look at Marvel's newest "new" mutants title, *Generation X*. In addition to a stunning *Generation X* cover, *CVM* goes behind the scenes to bring you the news and views from the creative team behind the latest "School for Gifted Youngsters." As a special bonus, and as part of *CVM*'s improved look, this issue includes a special four page color insert providing character profiles and details on the members of Generation X. *CVM* #98 also gets animated with hot news on the fall release of Marvel's animated projects. We bring you an Amazing insight into the upcoming Spider-Man cartoon, all the X-citement from the third season of *X-Men: The Animated Series* and a few monumental moments from the *Marvel Action Hour* (featuring the Fantastic Four and Iron Man). Staying animated, and taking a trip to Homage Studios, we speak to Jim Lee about *WildC.A.T.s* and the impending Saturday morning animated series. Also, look out for our special "C.V.Giveaway" competition this month where we include five sericels from *X-Men Adventures Season II*.

3) *CVM #99* focuses on the Dark Knight himself, *Batman*! First of all, we explore the new series based on the former usurper of the mantle of the bat, *Azrael*. We examine the past of Jean-Paul Valley and DC's future plans for the Darker Knight. Next, *CVM* investigates the second DC/Dark Horse team-up ever as Batman faces the Predator for the second time in *Batman/Predator II: Deathwatch*. We talk to both companies, as well as the creators about this mammoth undertaking. *CVM* also covers other Batman projects due in the fall, and receives preliminary information on the upcoming Batman movie due out next year. In addition we take a look at the rise of the smaller publishers as the comic books, *Shi*, *Lady Death* and *Vengeance of Vampirella* are profiled. Len Wein, creator of Wolverine and former editor of the Batman line, writes a second installment for "Writer's Block", our regular rotating column probing how comic books are written. All this plus: the final installment of our six part "Women in Comics" feature.

Yours sincerely,

Steve Thomas
Editor

Image leads off the "Future Picks" this month with the return of Rob Liefeld to Extreme Studios. Interestingly enough, while Liefeld prepares to open a few pages of *Youngblood*, over at Homage Studios, Jim Lee stands ready to close the book with *WildC.A.T.s* #13. Lee is packing up his pencils for his own "sabbatical" following the Chris Claremont story arc and a surprise art job in September.

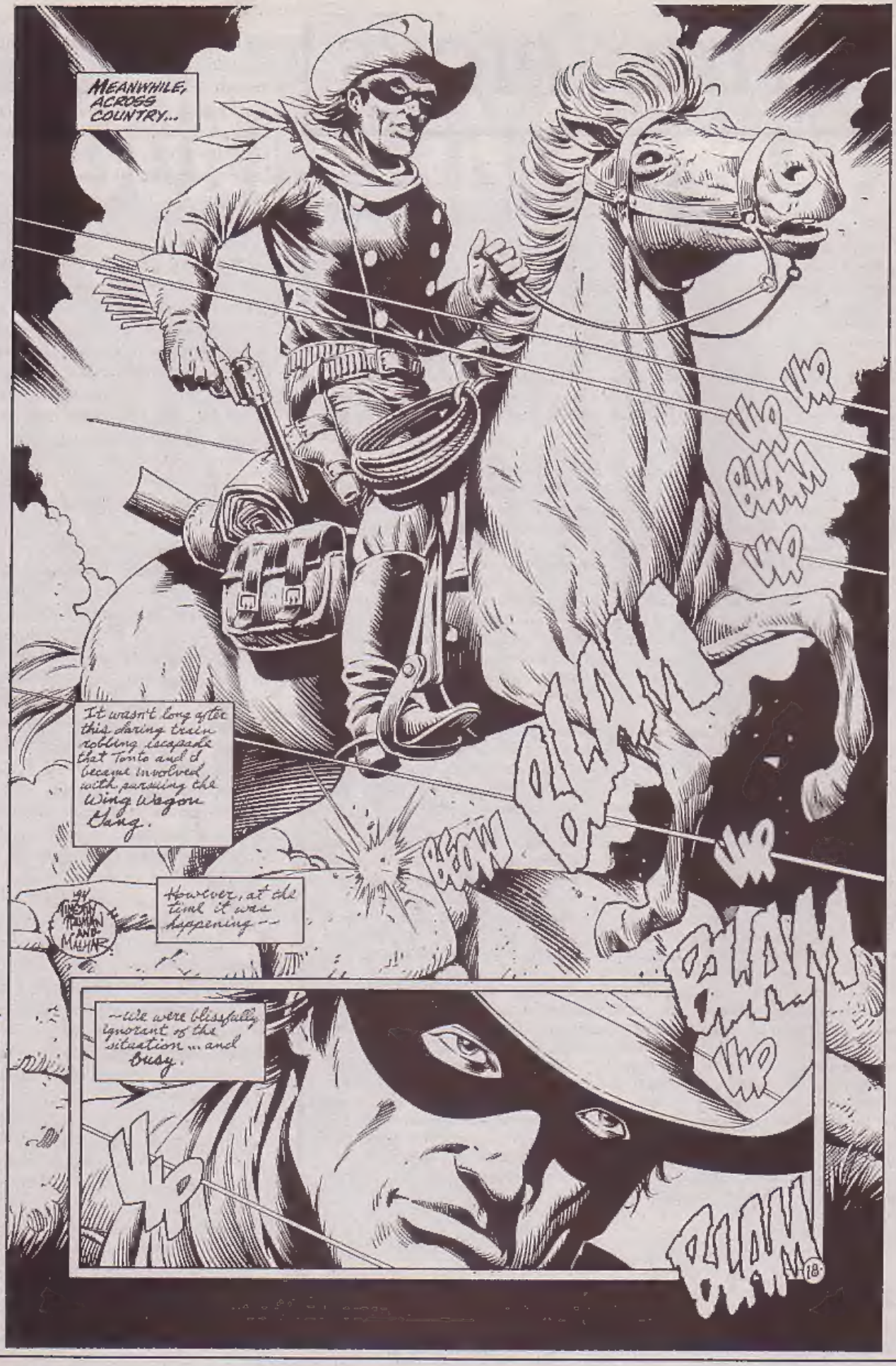
Stepping back to August, Image continues to release information on their popular characters with two more sourcebooks. The secrets of Image's longest running team are revealed in *Brigade Sourcebook* #1, while the histories of Marc Sylvestri's popular Cyberforce and Codename: Stryke force members are examined in *Cyberforce Universe Sourcebook* #1.

(Check out this month's articles for the lowdown on Liefeld and a look at Jae Lee.)

Meanwhile, over at Marvel, Chuck Dixon, John Romita Jr. and Klaus Janson are set to release the second Marvel/DC team up this summer, *Punisher/Batman: Deadly Knights*. If the popularity of DC's *Batman/Punisher: Lake of Fire* is any indication of success, this storyline should be a big hit with the fans.

Another potential hit scheduled for August release is the four part "Power and responsibility" storyline running through the Spider-Man titles. The plot sees the return of the Spider-Man "clone" and the emergence of new villain, Judas Traveller. Part one opens up in the pages of *Web of Spider-Man* #117 and runs through *Amazing Spider-Man* #394 and *Spider-Man* #51 to its conclusion in *Spectacular Spider-Man* #217. September will see a Spidey-split as the Spider-Man "clone" takes over as star of the *Web of Spider-Man* and *Spider-Man* titles while the regular Webhead fronts for *Amazing Spider-Man* and *Spectacular Spider-Man*. Too many Spider-Men spoil the broth? Not for Marvel. This storyline will only add to the web of intrigue surrounding the events leading up to *Amazing Spider-Man* #400 and the major changes promised to the character. Check out *CVM*'s own major event, our centennial celebration issue, where we will be revealing more about the radical changes to everybody's favorite web-slinger.

From future changes to current


MEANWHILE, ACROSS COUNTRY...
It wasn't long after this daring train robbing escapade that Tonto and I became involved with pursuing the Wing Wagon Gang.
BOOM BOOM
BLAM BLAM
However, at the time it was happening --
-- we were blissfully ignorant of the situation -- and busy.
BLAM
18

The Lone Ranger and Tonto TM&© 1994 Palladium Limited Partnership

upheavals, as we find the Thing alone in *Fantastic Four* #393. However, Marvel are set to release *Fantastic Force* to balance the scales. Franklin Richards, son of missing FF members Reed and Sue, heads a new team of cosmic adventurers consisting of an exiled inhuman named Myydas, Vibraxis, a vibranium-powered Wakandan, and warrior women Huntara and Kismet.

For X-fans, Marvel offers up *Generation X Collectors Preview*. As the name implies, the 48 page one-shot acts as a precursor to the regular title scheduled for September release. It also serves as an introduction to a regular monthly *Collectors Preview* multimedia special. (Don't miss *CVM* #98 where we take a look behind the scenes at the new "School for Gifted Youngsters".

Other Marvel moments include: *Aladdin*, from the successful movie; *Ren & Stimpy Masters of Time and Space Special*, a 48 page space adventure featuring the former Nickelodeon stars; *Bob Marley: Tale of the Tuff Gong Book*, beginning the Bob Marley life story and featuring a foreword by U2's Bono; *Avengers Double Feature* #1, including *Giant Man* #1 and *Avengers* #379; and finally, at long last, *ClanDestine* by Alan Davis and Mark Farmer.

DC Comics has reserved August for "Zero Month". In the wake of *Zero Hour: Crisis in Time*, 40 DC Universe titles will be numbered #0 to serve as a launching point for both new and old readers. Highlights include: *Deathstroke, the Hunted*, providing a new beginning and title change for the character; all the Bat-titles, which reveal dark secrets from the Dark Knight's past; *Flash*, where changes to Wally's powers leads to the six part "Terminal Velocity" storyline; *Green Lantern*, where Kyle Rayner's mettle is tested against the rogue Hal Jordan; *Justice League of America*, shaking up the team and introducing new members; *New Titans*, undergoing the same treatment as the JLA; and the Superman titles, where the major new villain, Conduit is introduced. New title spin-offs from Zero Hour include: *Fate*, *Manhunter*, *Starman*, *Primal Force*, *R.E.B.E.L.S. '94*, and *Xenobrood*.

From the Vertigo imprint, and as a follow-up to the successful *Death Gallery*, comes *Sandman: A Gallery of Dreams*. With a cover by Dave McKean and an introduction by Neil Gaiman, this companion book to the *Death Gallery* also includes stunning portraits by popular artists. Turning to the original Sandman, the 64 page *Sandman Mystery Theatre Annual* #1 is released the same month. Written by Matt Wagner and Steven Seagle, the Golden Age Sandman stories include work by such hot artists as Alex Ross and John Bolton.

Dark Horse, known for good quality books, maintain their high standards with a few more gems in August. John Byrne closes the first chapter of the Next Men in the four part *John Byrne's Next Men: Lies* and doubles up this month to tell the story of the first Alien invasion in *Alien: Earth Angel*. Elsewhere, Harvey Pekar returns to take you on a trip through the Big Apple to the studios of David Letterman in *American Splendor Special: A Step out of the Nest*.

Other Dark Horse offerings of note include: *Instant Piano*, featuring such talents as Kyle Baker and Mark Badger; *The New Two-Fisted Tales Vol.2*, showcasing more work by the late and great Harvey Kurtzman; and *Division 13*, the latest Comics' Greatest World title with work by Keith Giffen and Alex Morrissey.

The sun still rises for Malibu this summer as they bring the Ultraverse to a climax with the 40 page *Ultraforce* #1. Regular writer, Gerard Jones is joined by George Perez and Al Vey for the first few issue of this regular ongoing series. Team members: Prime, Prototype, Hardcase, Topaz, Contrary, Ghoul and Pixx, struggle to defeat Atalon, the most powerful villain in the Ultraverse.

From the Bravura camp comes the *Bravura Preview Book 1995*, which introduces the second wave of creator-owned books including titles by Howard Chaykin, Marv Wolfman and Shawn McManus and Jim Starlin.

Finally, a brief mention of *Star Trek: Deep Space Nine* #13 and *Star Trek: Deep Space Nine Hearts and Minds* #3 where Malibu provides a sneak preview of the upcoming crossover with DC, *Star Trek: The Next Generation/Star Trek: Deep Space Nine*. (You won't want to miss the next issue of *CVM* where we take our own trek through the world of Gene Roddenberry's creation.)

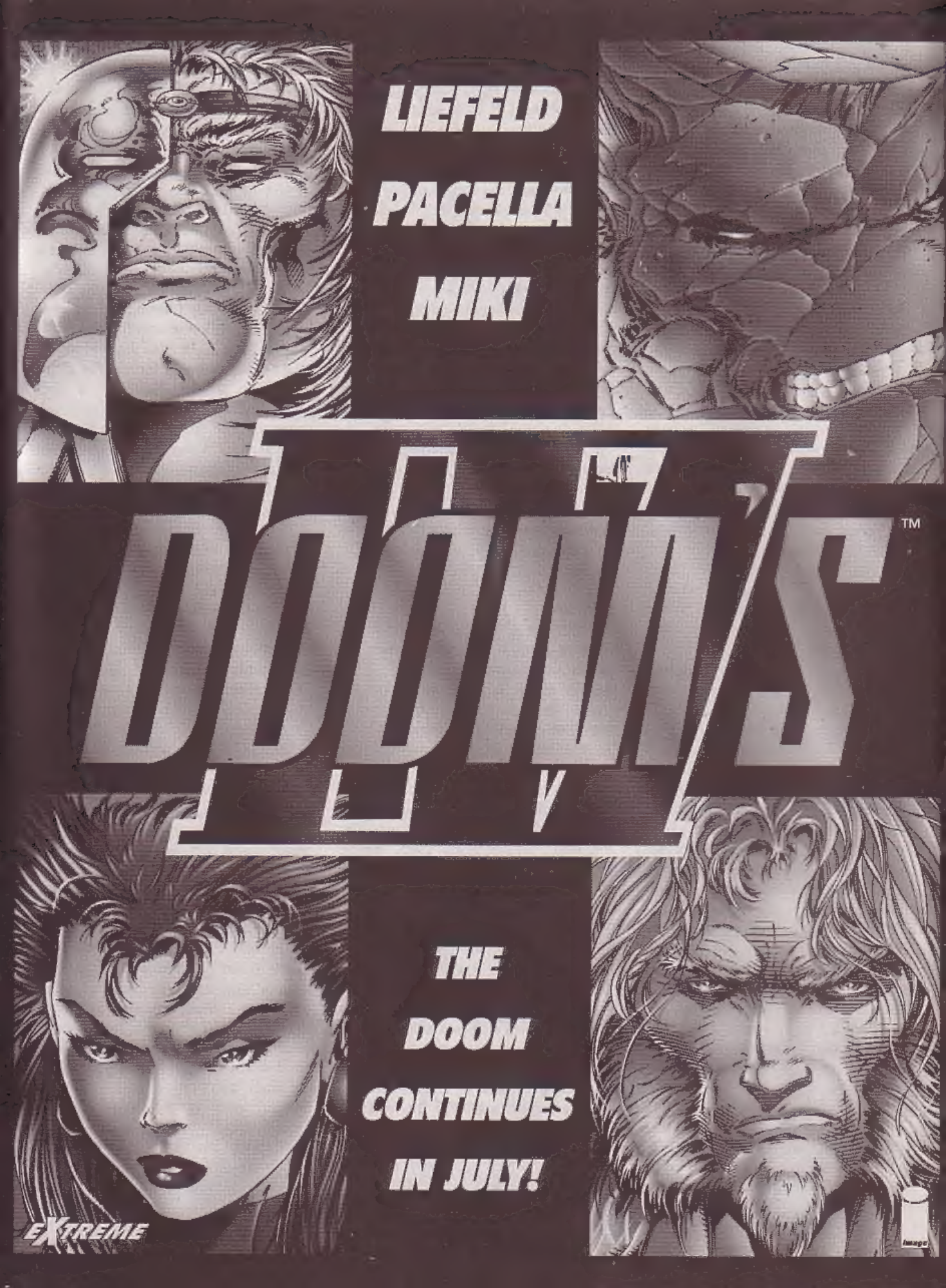
If you loved DC's *Jonah Hex: Two-Gun Mojo*, which apparently many of you did, Topps Comics has pulled together the same winning team of Joe R. Lansdale and Timothy Truman, along with inker Rick Magyar, to produce the four part story, *The Lone Ranger and Tonto*. With the recent Western revival, it seems as though the man-behind-the-mask and his Native American companion have a secure future.

Valiant, fresh from the all-enveloping Chaos Effect, release *Timewalker* (Ivar) featuring work by Bob Hall, Don Perlin and Gonzalo Mayo. In addition, this month the company delivers yet another action-packed Yearbook. *Ninjak Yearbook* #1 includes work by Mike Baron, Andy Lanning and features Bryan Hitch's first pencils for Valiant.

The latest news from the convention circuit places three of the smaller sized companies at the forefront of the collectible market. Check out the current issues of *Shi* from Crusade Comics, *Vengeance of Vampirella* from Harris Comics and Chaos Comic's *Lady Death*. Back issues are already picking up in price.

Finally, as is customary with the "Picks", we list a bunch of promising titles from other publishers coming your way in August: Aeon picks up Matt Howarth's Post Bros. from Rip Off Press with *Those Annoying Post Bros.*; Archie Comics brings back Archie as Pureheart the Powerful in *Archie's Super Teens*; *Blackball Comics Special* #1, introduces Bill Wray's (director of *Ren and Stimpy*) "Big Blown Baby" story for Blackball Comics; Caliber introduces two more titles with (ex-*Dark Horse Presents*) *Dominique* and the return of Matt Howarth's *Savage Henry*; The Crow's popularity continues with Comico's reprint of the first chapter of "Zeitgeist" in *Northstar Presents: James O'Barr*; Express Publications under the Parody imprint release Bill Maus' Star Trek/Jae Lee spoof, *Hellspock*; Ken Steacy's work shines with Fractal Comics release of *Victor Vector and Yondo* #2; Lightning releases new title *Dreadwolf*; Mirage offers up science fiction adventure *Bioneers* by A.C. Farley; TSC Comics open up their universe with *TSC Jams* #0; and last but not least the Elf quest continues as Warp releases *Elfquest: Shards* featuring the adventures of Cutter's tribe.

Tune in for next month's *Comics Values Monthly* "Future Picks" for more hot releases.


LIEFELD
PACELLA
MIKI
DOOM'S
IV
THE
DOOM
CONTINUES
IN JULY!
EXTREME

Rob Liefeld:

Drawing Second Blood

by Buddy Scalera

Since he started in comics seven years ago, Rob Liefeld has been one of the highest-profiled artists in the industry. His brief, turbulent career at DC and then Marvel helped make him one of the most controversial personalities of recent years.

Despite his youth, Liefeld, 26, left the fast track last year to take a year long hiatus to recover from burnout. During that time, he sidestepped the press and remained out of the spotlight. Recently, Liefeld announced his return to comics.

Comics Values Monthly*'s Buddy Scalera caught up with Rob Liefeld as he returned from a convention in St. Louis. In this interview, Liefeld talks openly about his art, Jim Shooter, youthful defiance and weathering the storm at Image.*

CVM: Welcome back. How long have you been gone?

Liefeld: Let's see, the last work I did was the *Youngblood: Strikefile* stuff and that appeared in August [1993]. Then I had stuff that I had actually worked on during the summer for the *Deathmate Red* book, but because of the delays that wasn't published until November. I haven't worked for about a year and have been off the stands for about a year.

CVM: Why did you go on this hiatus?

Liefeld: Sometimes you just get burnout and it was the first time that I had ever experienced total burnout. I had been doing this for seven years straight and was just badly in need of a break. I think Image really knocked the wind out of all our sails. You're going to see more Image creators going on hiatus in the next several months. We've all been doing this, some of us for the better part of a decade. I never really took any vacations. A lot of people classify me as a workaholic. The work wasn't at the level that I was wanting to do it. I think there's a world of difference between being behind the eight ball and being in front of it and I was definitely behind the eight ball. The decision was made and I really needed the time to really get ahead. I started penciling in December and now I've got four issues [of *Youngblood*] in the can and that makes a world of difference. It's an unbelievable feeling and I've never really been ahead.

CVM: Will this mark the end of what

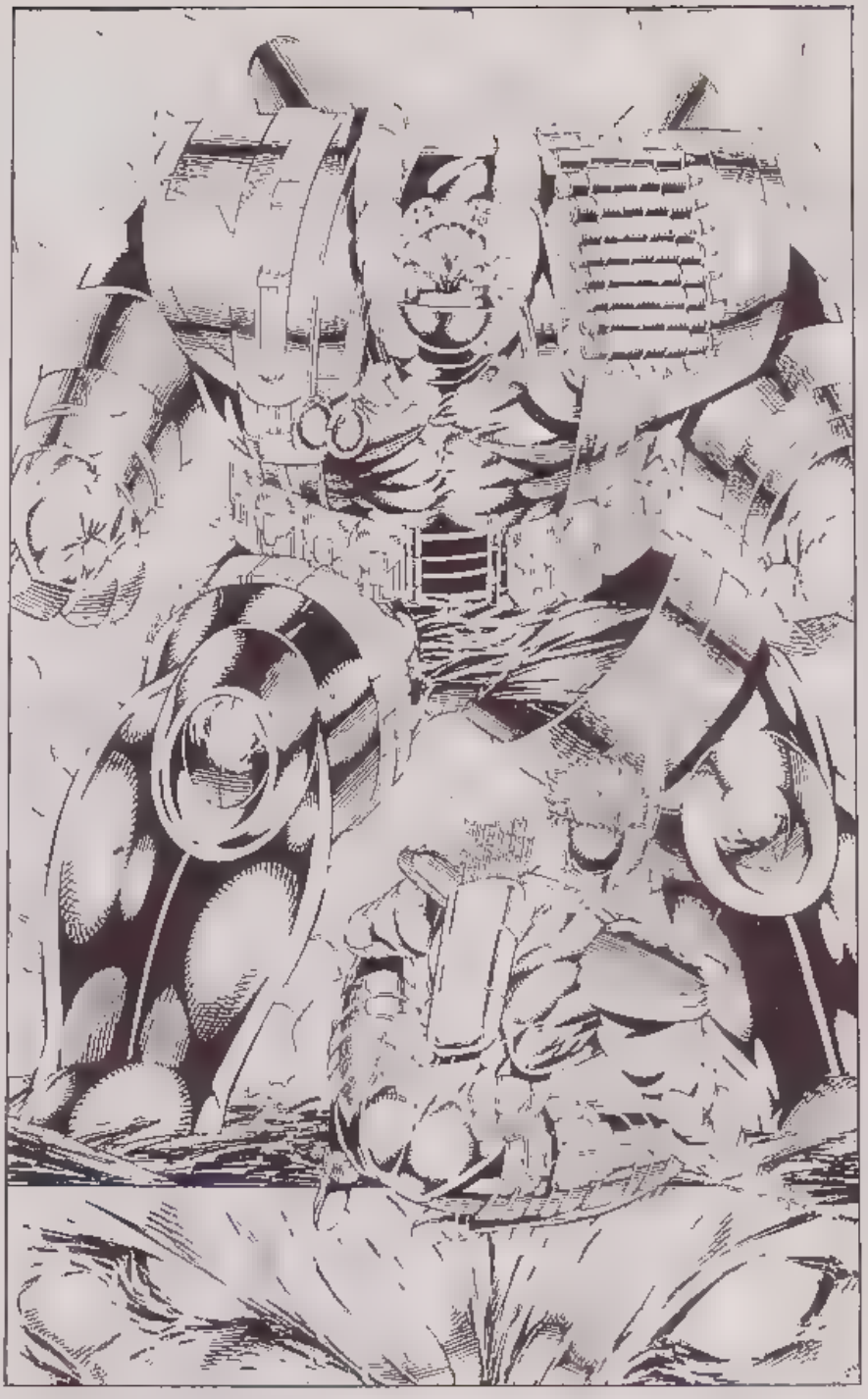
Rob Liefeld

was the hindrance of Image, the lateness of books?

Liefeld: The late books are a thing of the past. I'm angry that *Prophet* #5 took as long as it did to get out, but we were working with a new artist, Stephen Platt, whom I think was a little overwhelmed and felt the pressure of the expectations put on him. With the exception of Stephen, [Extreme] hasn't had a late book since December of 1993. *The Newmen*, *Team Youngblood*, *Brigade*, [and] *Bloodstrike*, those books have been coming out at a monthly clip, sometimes faster. We've actually gotten some books out early. There was so much that had gone wrong and it took so much to make it right. I remember when I left, I told the guys in the studio, "This is your time. This is your time to make a name for yourself. This is your time to go out there and really hit some home runs. Get noticed. Get the books out on time." I wanted to come back to a strong lineup and I think we have it now.

CVM: What did you learn when you were on your hiatus?

Liefeld: I learned that being the big number one hotshot doesn't matter a lick in life. I think there was a race that I got caught up in, the hot books, hot artist, hot list. The minute you know you're leaving...I was talking to another Image owner who is going to be leaving this summer. He was telling me the same thing, "When you know you're leaving, it's the best feeling, because none of that stuff matters anymore." What I learned was that I needed to relax and step back. The minute I stepped back and wasn't so caught up in the numbers game, the ratings game, the popularity game, the stuff that actually was important in the comics came back to me. I looked at my books and said, "God! Why would I care about any of these characters?" I think there was a real period where we just introduced: "Hi, I'm Biff, the Superhero. I'm charging into a fight and read my adventures." And that's all he did and that's a lot of what my books were doing at the time. It just helped me learn to put out the good books, make them the best you can. I've got a vision that I didn't have before. I'm very competitive by nature and have always been so. Now I'm very content. People look at the new *Youngblood* issues and comment on how different the tone of the book is, a lot more quiet, day in the life



Bantrock & Shaft ™&©1994 Rob Liefeld

stuff, characterization all over the place in terms of what are these characters doing after hours, what are their personal lives like, what are their motivations? Some of the characters seem very happy. Some of them seem very strange and weird, but no one is really angry or has a lot of rage. Some people have said, "You don't have the rage your old work used to have." Then they pointed out issues of *X-Force* and *Youngblood* where its people screaming at each other for 22 pages. I was pretty frustrated at the time. That showed in the work. Now I'm very content and happy and I think that shows in the work. I think *Youngblood* is a very fun book as a result of it.

CVM: What about your fans who started to like your work because of that "22 pages of rage?"

Liefeld: They won't be turned off. I think my strength has never been as an artist. I've never once said I was a talented artist. You're not going to look at my drawings and forget about Neal Adams or Jack Kirby. It's just not going

to happen. I believe that my approach has been in my ability to tell a story. What I mean by that is I think that there are different film directors out there that have real stylistic quirks to their work. I think I'm very relentless with my camera, in the way the camera moves in my book and the way it zooms in on close-ups and zooms out for the establishing shots. It's all the way you present the material. I could make a guy picking his nose look interesting.

CVM: Do you think that's why you were a popular artist, that you can make a guy picking his nose look interesting?

Liefeld: It was the timing. I look at the new books for Image, there's not a Todd McFarlane or Rob Liefeld or Jim Lee among them. We're not the reason those books are doing as well as they are. It's the young talent, the Jeffrey Scotts, the Stephen Platts, the Jeff Matsudas. It's like a new generation. I think that we were a breath of fresh air to what had already been there. It was like George Perez, and John Byrne and Walt Simonson. they'd been around for a while before we came in. The reason that I was popular was timing. I look at what I was doing and it was kind of clunky and maybe a little awkward, but the thing you got out of my work was a lot of new characters.

I remember when *Youngblood* came out and the trashing that it took from the professional medium. I think the comics industry was kind of dull at the time. I think the mutant books were kind of dull. Sometimes you need to shake up the establishment. Suddenly you had Rob Liefeld on the *New Mutants*, Whilce Portacio on *X-Factor*, Jim Lee on *X-Men* and look how those books transformed. Something new, something fresh.

CVM: What books are you going to be returning to?

Liefeld: Just *Youngblood*. *Youngblood. Strikefile* I might contribute a few covers to but we've got so much great stuff on that. The title's returning because it did real well for us in that it got solo stories of the team members out there. I'm just doing *Youngblood*. Todd McFarlane always used to tell me, "Stop doing all this. Just focus. Look at when you were doing your best work, you were focused. Now you're not focused." He was absolutely correct. I've got my focus back and I'm excited. I don't believe in the hype game anymore. I like what I'm doing on *Youngblood*. If people like it, so be it, if not I felt I tried my best and I enjoy what I'm doing.

CVM: If you're going back to *Youngblood*, who's going to run the day to day operations at Extreme Studios?

Liefeld: As I'm talking to you, I'm pencilling a page. I'll probably be done with the page when we're done. I interact with people all day. My office is centrally located in the Extreme Studio. I used to work in solitude, now I carry on all sorts of business while I work. I work about 14-15 hours a day. I'm pretty unhappy when I'm sitting still, so I try to keep moving all the time. Some of the younger artists require a lot of day to day monitoring. They take up a little more of my time. It's crazy, but I love what I'm doing.

CVM: Who ran things while you were gone?

Liefeld: I have my sister [Cheri Liefeld] who runs the business affairs and Eric Stephenson, who is absolutely the power behind the power at Extreme. He is the man who operates the show. I talk to him all the time on the phone. He is the

Shaft, Dutch, Diehard, & Troll ™&© 994 Rob Liefeld

point man. While I'm writing the checks and making sure we can pay the rent and making sure the numbers are okay on the books, he's in there running the entire operation. Between Eric and my sister, the place is in great hands at all times. Every company should have an Eric Stephenson and I wish I had ten more.

CVM: One of the weaknesses you've been cited for is not letting retailers return books.

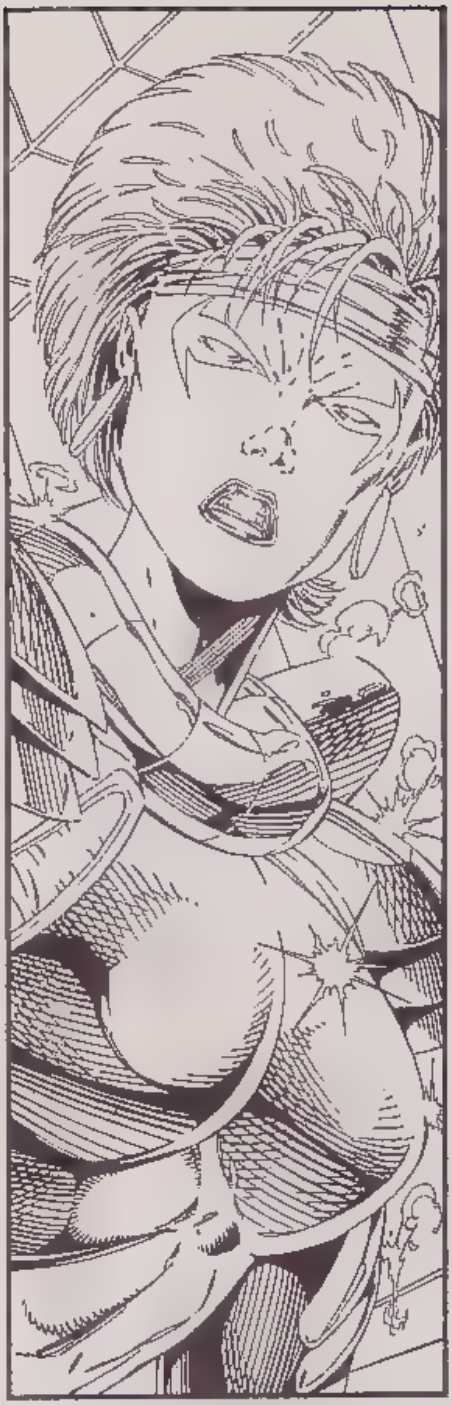
Liefeld: Are you kidding me?!? Now there's misinformation. Do you know that we had over two million comics returned last year? That's a lot of books. We accepted unbelievable amounts of returns.

CVM: How does misinformation like that get out?

Liefeld: I don't know. I have no idea. I just go, wow! someone out there is talking as if they are an expert on a situation in which they obviously know nothing about. That was a big burden for our company. I've literally had hundreds of thousands of dollars returned to me. There are certain books that had controversy where people said, "This should be returnable." If it says it's returnable 90 days and it comes in at Day 89, I haven't had anything like that, I'm speaking now out of [the fact that] no Extreme books have had that situation. I know that there were other guys at Image that shipped the book on the 89th day instead of the 90th, hey, those are the breaks. You may not like that it came out the day before the deadline, but those are the terms. You knew the terms when you went into it, we knew it too. That was a rarity. I think that happened once or twice. I know that Image has over two million, lots and lots of books. Lots and lots of money went to getting money back to the distributors, having space to store these books, shipping. No, that's a misnomer and I challenge anyone who actually believes that or has factual information otherwise to challenge Image Comics because that's just not true.

CVM: So it's not a policy that if you make it within the terms of the agreement, the 90 days, you will accept the books as returns?

Liefeld: We've accepted every one till now. We'd get the return list, at one point there was 18 books that were up for return and we had to accept them. I mean, massive quantities of *Youngblood*, *Cyberforce*, *WildC.A.T.s*, *Savage Dragon*, *Brigade*, *Supreme* and *Spawn*. At one point, before we had the warehouse here in Anaheim, I went over to the Image office and there was a sea of returned books. Just boxes and boxes and boxes of books. That's just ridiculous. I wish it wasn't the case, but in terms of the financial burden that it put on us, and obviously we put it on ourselves, I know that. I can still wish it wasn't the case, but I know otherwise. There's the kind of misinformation. I think there are people out there that have opinions and a lot of opinions get treated as fact and that supposed fact gets printed and once it's in print it must be true and we're off to the races.



CVM: I understand you're doing a crossover with Jim Shooter. Tell me about how this came together.

Liefeld: Well, I had met Jim for the first time last spring. We were [both] doing a store appearance on Sunday and the store owner, Chuck Rozanski of Mile High Comics had asked me to have breakfast with Jim. I was terrified. I told Chuck, "Absolutely, I'll show up. I'll be there." I was a fan geek to Jim and I told him how much I loved his work on the *Avengers*. I said I had liked the stuff he had done over at Valiant, I was a big fan, and I liked his Legion work as well. Honestly, those were my favorite stories as a kid. When he was writing the Avengers, that book to me was everything great about comic books. I just thought he was a great writer. He had great flair for dialogue, great plots, twists. I told him basically, "To me, you wrote the definitive *Avengers*. I would love to get the definitive *Youngblood* out of you once I bring them back and tidy them up, and once I get to know them again." And he said, "I'd love to."

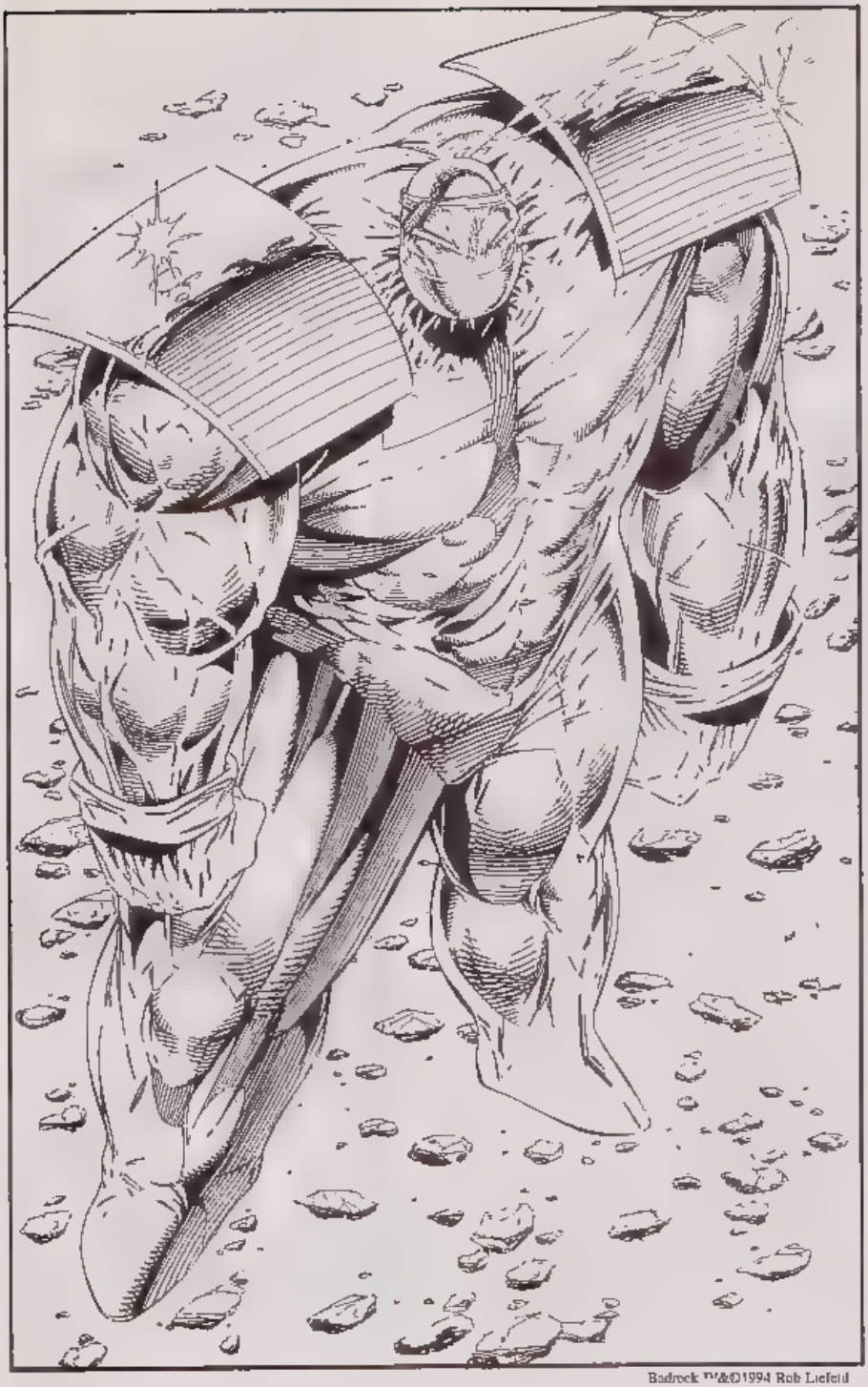
There's not a whole lot of writers that I would be interested in writing with, just because I'm so spoiled and I can do whatever I want. If I want to do a whole issue about Badrock picking flowers in his garden, then so be it. I'm not restricted to doing what I don't want to do.

CVM: Jim Shooter is a writer with a capital "W". Are you a writer?

Liefeld: Nope. I think I'm an entertainer. I think I'm learning through being an entertainer how to be a writer. I'm learning more what makes the structure of a story, a plot, different motivations. But in no way would I say that I'm a writer. I have ideas and most of the time I'm lucky if that idea makes it 100% to the page. I think I'm limited by my age and inexperience.

CVM: How are you and Jim Shooter alike and how do you differ?

Liefeld: We love a lot of same things about [the comic medium], we just approach it differently. I think there were points in our careers where we were a lot the same. I don't mean to compare our abilities, because as a writer I think he is the best. In the way we differ, I think he's at a different place than I am. Someday, maybe, I'll go to the same dark places that Frank Miller has and be able



Badrock ™&©1994 Rob Liefeld

to talk about them. My editor at Marvel told me when I was 22, "I can't wait until you've lived life a little more and see what you do then. I can't wait until you've gone through more hurts and more pains and more highs and lows and see how you come out of it." I didn't understand at all what he was saying to me at the time. Now I understand exactly what he was saying.

CVM: I touched on the fact with him that there was a defiant streak that ran through the both of you and he said that you told him, "I wish we thought of the name Defiant."

Liefeld: Absolutely. When I heard that name, I saw the ad, read the announcement, I put the Buyer's Guide down and I sat there and said, "That's the name we should have had." Defiant, I can't think of a better name. Great name for a company and a great name for him. He is a success story. I'm a fan of comics and the stories, but I'm also a tremendous fan of the comic book personalities and the people who are the movers and shakers of the industry. Jim's got great stories. Nobody's bucked the system more times than he has and come back to talk about it. Defiant was a great name for him and I wish we had been more astute in picking out that name.

CVM: How are you defiant?

Liefeld: I was always difficult. People at Marvel Comics always told me how difficult I was. I just learned early on that you've got to kick the door down to get anything done or to make yourself heard. Going through the back door quietly is generally not going to accomplish things, certainly not on the timetable I had. I was very impatient so I found that I could kick the door down and get people to notice. It got the job done, but it built a lot of resentment. Again, I was young. I think when you're on the West Coast and your career is being handled on the East Coast, there's all sorts of mind games and things that editors can do to you, tricks that they play on you. Believe me, it's ways of trying to get pages out of people, stuff that I've been tempted to do with freelancers that I've worked with, but I remembered how it affected me and made me very resentful.

I think the studio system that Image has set up among the different owners is wonderful because they don't have that paranoia of when we hang up the phone are we going to screw with their careers behind their backs [or are] we going to make changes on their pages when they're not looking. Everything is right in the open. No dirty dealings. My studio is run very upright and honestly and we're staffed up to over forty people now. Sometimes I tell the young guys, "Hey, man, if you have a disagreement with me, tell me." I encourage them to kick down the doors as well. I respect that maybe you have to be confrontational to get your point across. At Marvel, I wasn't scared to use the position of strength that I had to get what I wanted. It was all about what I wanted, not what I deserved.

I'm well aware that it got me a reputation for being difficult. Once you have that position of strength, if you don't use it, it was never any good to you anyway so I said, I've got this tool I can negotiate with to get more say-so on

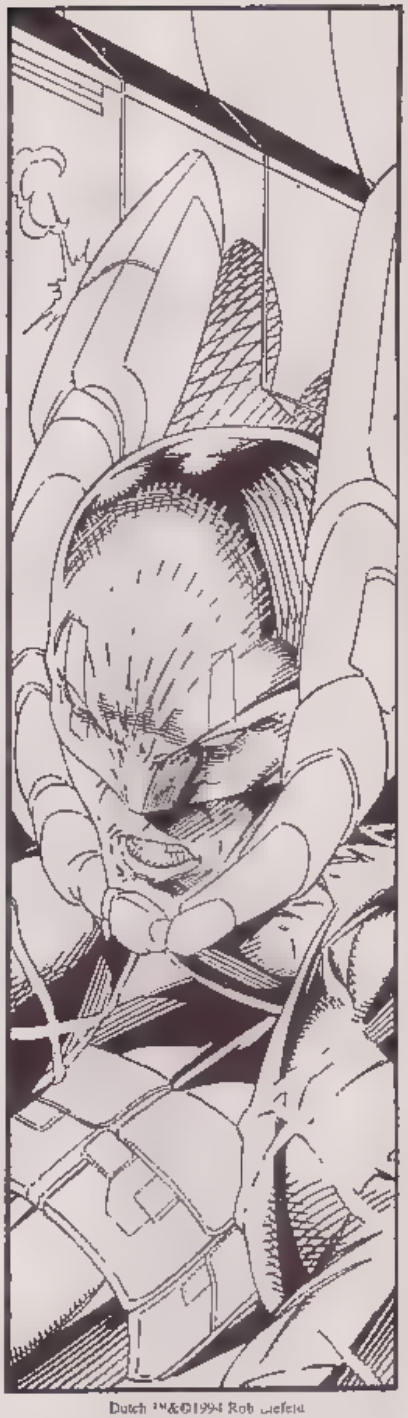
Combat ™&©1994 Rob Liefeld

the book, to up my page rate, to have some influence and some say-so with the people I get to work with. Heck, yeah, I was going to use that.

There's a lot of people in the industry who are very complacent, very scared to confront the system. You know what? The creators run this business. Marvel and DC and all their corporate bull, they don't run this business. Neither does Image and any of the corporate bull that's crept into our organization. The creator is in control of his career and any time can turn around and say, "No, I don't want to do this," and walk away and pick up another job. I always knew that I had that going for me.

If you're going to play your card and part of playing that card means you're prepared to walk away, you better be prepared to do just that: walk away. I was always prepared if there was something I didn't like going on or somebody was jerking me around I'd call him on the carpet about it. I think they looked at me like, who the hell does he think he is. At 19 years old, I had an editor tell me, "You don't know your place. You've got to pay your dues first." I said, "Screw you. That doesn't mean I'm stupid and not going to look out for myself and let somebody screw me at the same time." I protect a lot of the guys in the studio the same way. I pay them phenomenal amounts of money, double, triple, quadruple the rates of another company. I think that the comic companies don't respect their artists very much in terms of the financial aspect. If they can squeeze as much out of you for very little,they will.

I don't like sometimes the way I was treated. I think some of the rage that was in my work was because I was mad at the system. I was mad at being jerked around. I think I've never taken any bull from anybody and I try and be one of the most generous people that I've ever known. I enjoy being generous but by the same token, if I see someone trying to take advantage of me or someone I know being taken advantage of, I won't even hesitate to get in your face. I think there's a lot of people who prey upon the uninformed in this business and it's the uninformed's job to get informed fast, but sometimes they may not have all the information to work with. I let them know what's going on all over the industry. I don't fill their brains with "Extreme Studios is the best place to work." They should be informed. There's even guys here who I've said, "If you've got a better deal, follow it, please." No one has yet taken that course of action. I'm defiant and it hasn't just been in the comic industry, it's been in other industries. I believe that in the television arena, I didn't allow myself to be taken advantage of there. I still consider that I did the right thing. I was told by my agents in Hollywood, when I walked away from a cartoon deal they said, "Everyone waits for this call and you've been given the nod and you're turning away from it." I said don't even try to figure me out. It's got to do with inside my gut and I felt it was a bad move and I walked away. In that way, I guess I am, and always will be, defiant.



Dutch ™&©1994 Rob Liefeld

CVM: What's the deal with your *Youngblood Animated Series*? It's going straight to video right?

Liefeld: No, suddenly everyone and their mother is coming out and saying they want to produce this thing in different avenues. I think FOX would be

a good home for me because they're a lot less conservative than the other networks

CVM: Which was the network that you walked away from?

Liefeld: It was CBS. Look at every comic project that they've touched in the last few years: *The Flash, Cadillacs and Dinosaurs* and *The Fish Police*. All miserable failures. I think Jim Lee's WildC.A.T.s is a great find for them. I hope that they are true to the book and allow Jim his say so. Even though it wasn't an option for me, I'm rooting for Jim. It wasn't the place or the home I desired to be in.

CVM: Did they want changes that you weren't willing to make?

Liefeld: Yeah. The whole violence issue. I didn't believe that I was going to be able to do the kind of show that I wanted to do. I don't want to do a show that's designed to sell toys. If you want to attach toys to it, that's fine. I want to do a show that's cool, that has great animation. My animation team was ready to go in September. CBS said that it was interested in September. They said we'll have an answer in November. We were hoping to be working by November. November, no answer. December, no answer. February was where I said bye-bye. At that point our lead time was massively eaten up.

CVM: It's kind of ironic that the company that was bashed all this time for lateness was done in by somebody else's lateness.

Liefeld: CBS chose to sit on it and didn't feel the need to pick up the show until the last minute. I also believe now that's the way they break you down in the network system. They had to let me know that Rob Liefeld is not in control here. We'll tell you to go when we say go and we couldn't give a shit about the animation. They don't give a shit about quality animation. Look at the shows that they do. If they did, they would have green-lighted the script. We had a script sitting on their desk for four months. Ultimately the animators became very frustrated because these guys were making a break from the system. In doing so, they had to show that they were as good as the system that they were breaking from if not better. They wanted to create something just rocking, smoking. Bottom line you need time to produce that type of stuff.

CVM: So when you do the presentation to FOX are you still going to be using Nick DuBois and Roustabout?

Liefeld: At this time no, we've had a parting of the ways since then. I think that everyone was mutually discouraged. I don't believe that there is a Roustabout Studio at this point. I believe they disbanded. There are members of Roustabout that I would enjoy working with and who I believe that I will work with again in the future. I learned a lot about the animation industry. I'm a quick learner. I would approach it differently this time.

That's what I was doing for those three months. In the fall I was meeting with networks and developing the animation. I think that it just made me run back and say, comics, this is where it's at. This is the medium I love. Everything else just frustrates me. Even when I worked with the animators and I was working with CBS, I'd say if this show airs and gets huge ratings and is the biggest show of all times, it still won't give me the same enjoyment as when that book arrives from the printers and I see my work printed in front of me and I know its going to be out on the stands and I go wow! It's just a rush.

Rob Liefeld

THE UCI REVOLUTION

"THE WAVE OF THE COMIC BOOK SELLING FUTURE!"
-STEVE STERN, CO-CREATOR OF ZEN, INTERGALACTIC [illegible]

When you go with us you make the quantum leap from mere customer to UCI Gold Club Member! UCI lives by the credo that our club members are far more valuable than Gold! That's why we are open 7 days a week; day and night! That's why we give you a friendly and knowledgable personal rep to insure you get the royal treatment you want and deserve!

We boast a 98% fulfillment rate of all advance purchase orders! A damage rate of less than .05% because we bag and board every single comic we ship at no additional cost to you! Our newsletter is more fun than a weekend in the Bahamas, and let's not forget to mention the fact we give away thousands of dollars in premium books every year! In fact, our club is rapidly becoming the standard of excellence in the industry. Find out why our club members love us like family! Find out why others try to imitate us! Don't you think it's time you were treated like GOLD? We do! Let's face it heroes, it's time for a revolution!

"Thanks to UCI's Valiant fans, we are now #2 in [illegible] UCI ! What can I say? I hope we soon find our way to the #1 spot! With the stories Valiant brings them combined with the great service UCI offers them, they won't go away!"
-Paul Fairchild, Direct Sales Manager, Valiant Comics.

"All I can say is WOW!"
-Paul Avery

"Just one word can sum you guys up...AWESOME! I looked far and wide for a company that was both easy to order from, and would save me alot of mulah! You guys meet every need! So here's a big KUDOS to you! Your devoted client....."
-Greg Harvey

"I'm just writing to say thank you. It's nice to finally find a company that cares about their customers as much as you do. Most companies act like they're doing me a favor by taking my order, but I never feel that way about UCE..You realized that ripping people off does NOT work out in the long run. Thanks for listening...."
-David Del Terzo

COMING TO A GALAXY NEAR YOU!

Membership Includes:

- No minimum order other than the low monthly fee of $4.95 which covers all UPS insured shipping
- our monthly catalog and newsletter! 30% off all new Marvel, DC, Valiant, Malibu, Defiant, Wizard
- Image and More! Free Bagging & Boarding! All members assigned a friendly personal rep!
- Comicon Action packed in depth newsletter! Free Promo items!
- Over 1000 new items to advance purchase in our huge monthly catalog!
- Save big on comics, cards, tee shirts, games, toys, comic supplies, models and more!
- Order just like a comic store owner; months in advance! White hot back issue selection!
- Intense investment advice! Each month we give away hundreds of dollars in premiums!
- Great fiction & articles in our newsletter, "The Cutting Edge!" Exclusive signed books! Interviews!
- Bonus books at 50% off retail every month! 90 day money-back guarantee on [illegible]
- Most of our club members save hundreds of dollars per year!
- UCI is open 7 days a week; day & night!
- Not one complaint to the Better Business Bureau in almost 7 years of business!
- Computerized Database makes easy to understand paperwork with all your [illegible]
- And much, much more than we have room to tell you about here!

To Join The Universal Collectibles Club:

1-Please select the membership plan of your choice!
[illegible] Gold Membership (Best all the better deal!) only....$39.95
1 Year Gold Membership only.....$29.95
If you're skeptical why not give our 6 Month Trial Gold a try? Only $19.95! We're sure you will want to renew for life!
2-On a sheet of white paper, neatly print your
name and street address. 3- Telephone # & area code
4-Membership & Free comic books requested! 5
Ordering bonus books be sure to list titles, quantities & prices
4-Make checks & money orders payable to: UCI
5-MC & Visa orders list card # & expiration date
N.Y. residents must add 8.25% sales tax on month. Fees & bonus books
Overseas must add $4.95 for shipping. Sorry, no members outside the U.S.
[illegible]
In most places we order there is a monthly fee of $4.95 for shipping your
monthly catalog and newsletter! DON'T WAIT-JOIN NOW!

Take 2 of the following:

- Beavis & Butthead #1 Spawn #9 Ultraman #1
- Secret Weapons #1 Deathmate Prelude
- Savage 2099 #1 Wonderhawk #1
- Supreme #2 or #3 Punisher #
- 1963 Mystery Inc. #1 Rai #
- Youngblood Yearbook #1

Bonus-You may buy up to two copies of each
following when you join: Venom #1...$1.00
- Spidy 2099 #1...$1.25 Bloodshot #7...$1.25
- Magnus #25...$1.00 X-O #14...$1.00
- Punisher 2099 #1...$1.00 Hardcorps #5...$1.00
- Deathmate Prelog...$.75 Spawn #9...$.75
- Wonderhawk 1 #1...$1.00 Plasm Punks...$.25 ea.

[illegible] purchased as well. Call for prices

"[illegible] every book I order is in prime condition. And the invoices and receipts are well done! I'm proud to be a lifetime charter member of a company that only wishes the best for it's members! Your new friendship with Valiant is a huge step! It won't be too long before UCI is a household name!"
-Gary P. Kosten

"[illegible] I have been collecting comics for about 11 years and UCI is the best thing that's come my way. The customer service is great, the low prices on back issues is a plus, and let's not forget about the huge discount on the new comics. Face it guys, you're doing a great job!"
-Lifetime [illegible]
Seabolt

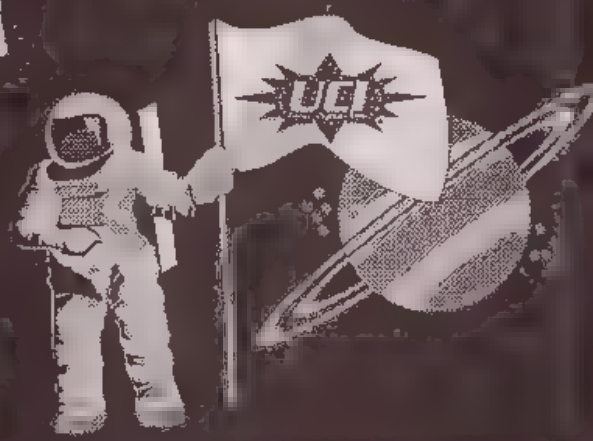
"The Cutting Edge is cutting it! Not to exclude one of the favorite features in the next CBG poll. I'm missing a few Valiant back issues, but anybody who isn't picking up what they can from the list is crazy! It seems like there's so much great stuff coming out, I've spent all my money!"
-Lifetime [illegible]

HARLAN ELLISON RULES!

FOR MORE INFO OR TO
JOIN BY PHONE!

1-516-253-0730

FAX- 516-253-0917
UNIVERSAL COLLECTIBLES INC.
53A-CV OTIS ST.
WEST BABYLON, N.Y. 11704-1405



Writing for the Hell of It

by Jeff Juliard

During the past six months, renowned young artist, Jae Lee, has undergone a transformation. His short but successful career to date has seen his artwork for Marvel's *Namor* and Image's *Youngblood: Strike File* catapult the young novice to star status almost overnight. Now Lee has taken the next creative leap into the world of writing with his latest creator-owned project, *Hellshock*, a four issue mini-series starting in July. (The series concerns Chaney, the screwed up son of an angel and a human and his relationship with a police detective who is trying to hunt down a serial killer.)

Lee acknowledged that the art of writing did not come easily.

"At first I hated it because I was looking at a blank piece of paper," he remembered. "Now I love it. Especially the freedom. I haven't been this excited about working on a comic book since I first broke in."

Lee entered comics at the tender age of eighteen after showing his now sought after artwork to Marvel Comics' Rob Lodell. Lodell showed Lee's work around and eventually landed him a job doing *Marvel Comics Presents*. Since that time, Lee has done projects too numerous to mention but he says that this one is definitely his best work.

Far from being an empty promotional statement, Lee holds *Hellshock* up as a documentation of his personal growth as a creator. By assuming the role of the writer as well as that of the artist, Lee was confronted with the challenge of focusing his considerable creative energies along a single, cohesive path commonly referred to as a plot.

"This is the first experience I've had writing a comic book," he said. "Technically it's my fifth because I've done so many rewrites of *Hellshock*. One day I'll have to print all the different versions of it. The writing of the first issue took about 70% of the time and the artwork took 30%. That's not to say that I rushed through the artwork, it's just that the story was much more involved because of all of the different possibilities."

"I tried different approaches to it," he continued. "At first, I thought I didn't need to write a plot. I did breakdowns of the pages and sort of went with the flow. That's the artist thing to do, I guess. Unfortunately, it's also the very inconsistent thing to do. If I wasn't worried about continuity I would have done it that way. I scrapped that notion and tried approaching it by writing little breakdowns and notes here and there about what was going to happen. That didn't work because I was playing around with what could happen on every single page, so I sat down and wrote a very tight full plot and full script and went from there."

Hellshock ™&© 1994 Jae Lee

Even with the full plot, Lee still found himself constantly assaulted by possibilities. For someone used to telling someone else's story visually, this created an interesting dilemma. In the end, writing and sticking to a plot allowed him to get the project done.

"At Marvel, if I got a plot I would have to stick to it," he said. "I couldn't change it unless I knew the writer and had a close working relationship, and even then almost all your story was already there. If you write it yourself then you can change anything you want, you don't have that limitation. With that comes the fact that there are so many possibilities

Hellshock ™&©1994 Jae Lee

that you can change the story 500 times I had to limit myself that way – with a full plot and full script – that way, the only way I would change it is if I totally hated the idea."

A coherent plot was crucial to *Hellshock* as well. Although he is known for gritty and visceral artwork, once he donned the writer's cap, Lee had decided that *Hellshock* would be a story driven comic. This meant that he had to find a way to combine elements of writing with the visual storytelling with which he was familiar.

"I'd say that it all came from a mood that I was going for, but the story pretty much told itself," revealed Lee. "I was very much trying to get the plot and the character across. Some scenes, especially the transitional scenes, would be told from a visual standpoint from the sense that I would picture them in my head and then try to convey it. I also knew what the characters looked like before I started the story. They were modified to fit the storyline but it all started with a visual image. It still remains to be seen whether or not I pulled it off but my intent was to bring forth characters that you could perceive as being real. I wanted to create a world where it was hyper-realistic and yet realistic and I wanted the characters to be believable. I want people to be anxious for the next issue because they want to know what happens to the characters and the storyline. I hope people will want to see where the book is going instead of seeing how many splash pages are going to be in the next issue or how much is this going to be worth. I really want people to get to know the characters."

Lee said that he is ready to take *Hellshock* beyond a four part mini-series. After spending so much time with the characters, he feels that they may well be ready for a monthly book of their very own.

"Before I wasn't sure," he reflected, "because I was still waiting to hear what people think. Now, I still don't know what people think but I've just gotten so used to these characters, they've become so much a part of my life, that I couldn't imagine not doing a regular series."

If Jae Lee's writing debut manages to become a monthly series, it will become part of an industry that has changed considerably since his debut as an artist. According to Lee, if *Hellshock*

does well, it will be because the real market for comics is made up of readers

"I think things are changing for the better," Lee said of the industry as a whole. "People are concentrating more on the story and the overall package instead of the gimmick covers or the flashy hype. I just think that lately, overall, there's just been so much crap out there that people have gotten used to it. If people buy comics not for the resale value but for the entire package because they want to buy it, because they like it – I'm sure it will be a stronger market because you can depend on those people to buy every month. Also, if they spread the word, then other people will buy it too."

Lee, himself, no longer collects comics. In today's world of proliferating universes and technical publishing acrobatics, Lee sees a comics industry that has lost sight of itself.

"It just seems to me that comics lately have lost a lot of their magic," Lee observed. "I stopped collecting comics two years ago, the new ones that is. I still buy the old ones but I just think that today's comics have lost something. I don't know if it's because of the crap that's been put out or because I'm older, but if you ask me what my favorite comics are it certainly wouldn't be the comics coming out now. I would say the old *Fantastic Four*s by John Byrne, the old X-Men, stuff like that."

Having said that, he is still convinced that the advent of creator-owned comic companies like Image was the best thing that could have happened to the industry. That's not to say that they are outside the laws of supply and demand. If anything, their size makes them even more susceptible.

"I think it's great," Lee said. "I think what Image did was great. It certainly allowed a lot of creators to do what they wanted to bring their own vision to reality without anybody putting limitations on them. But with so many creator-owned companies popping up, it's kind of difficult to see any one particular creator-owned company as anything special. There's just so much of it. In the long run, quality will rule out. Quality and timeliness. So we shall see."

Hellshock will begin its run in July and continue through the summer. Lee will no doubt be watching how well his maiden voyage as a wordsmith goes. However, Lee assures readers that the art in *Hellshock* is every bit as spectacular as the story. Once again, he attributes his special attention to *Hellshock* to the fact that he is telling his own story.

"This is certainly the most involved I've ever been with the artwork," Lee remembered. "For a while, there I was playing with styles, learning stuff and experimenting. Now I think I've got a grasp on what exactly I want to go for in terms of artwork. Because this story is so personal to me, the artwork had to be personal as well. In the past I haven't done a lot of backgrounds and haven't concentrate on storytelling. In fact I even said once in an article that storytelling isn't important. Writer friends of mine always make fun of me because I said that. With *Hellshock*, I had to do storytelling because I wanted to convey my story. There are tons of backgrounds because I wanted to set a mood and I want you to know where the characters are, to get a feel for the environment so this is truly my best work. Those are words I'll probably eat."

Whether he eats his words or not, Lee has definitely caught the writing bug. After *Hellshock*, he hopes to continue writing his own material. He also hopes that *Hellshock* will attract as much attention as he has put into it.

"There's certainly a lot of heart in it if it lacks anything else," he concluded.

ENTER CVM'S MONTHLY CONTEST

Win an original sketch from Jae Lee of Hellshock, from his upcoming limited series from Image Comics. Please answer the following questions to enter the drawing:

1. What was Jae Lee's first work at Marvel?
2. What was Jae Lee's first work at Image?
3. Which Image Studio is releasing *Hellshock*?
4. What is Louis Manuel Porter, Jr.'s middle name?

All entries must be postmarked by August 1, 1994, and the winners will be announced in *CVM* #98.

Congratulations to Josh Fleming of FL and Teddy Shaeffer of NJ for winning the Image Giveaway from C.V. Giveaway in issue #93

C.V. Giveaway

Name _____

Address _____

City _____ State _____ Zip _____

1 _____

2 _____

3 _____

4 _____

C.V. Giveaway Rules

- No purchase necessary
- Anyone over the age of [illegible] except employees of [illegible] and their immediate [illegible]
- All entries become the property of [illegible] Ltd.
- No [illegible]
- One [illegible]
- Enter as often as [illegible]
- Offer void [illegible]
- Attic [illegible] or lost, late, misdirected [illegible] and prizes
- Odds of winning will be determined by the number of entries received prior to the closing date of the giveaway

Send to: Louis Porter, Jr. C.V. Giveaway, 15 Danbury Rd, Ridgefield, CT 06877

Entries must be received and postmarked by August 1, 1994.

C.V. GIVEAWAY

WIN AN ORIGINAL SKETCH OF HELLSHOCK BY JAE LEE

CVMail

CVMail Pick **From: Billy Caulin Age 10**

Dear Brian,

I have a few queshons about some of my comics and cards not listed in your magazine.

1 How much is the Gambit vs. Mystique card in the limited edition subset from Fleer Ultra X-Men '94 set worth?

2. How much is *Turok* #1 worth if it is signed by Bart Sears?

I was also wondering if you liked my drawing of Cable. It took me a long time to draw. If you happen to put my drawing in your magazine please tell me what issue it is in, because I wouldn't want to miss it

Billy Caulin
(Age 10)

Dear Billy The Kid,

Hey Billy! Your Cable is in this issue! On to your questions, me fine boyo-

1. According to the industry's finest comics card mag (*Triton: Comics Cards & Collectibles*) that lovely little card is worth ten big old American dollars!

2. This answer depends on which copy of *Turok* Sears signed. The chromium cover *Turok* #1 is a $4.00 book; the Gold Edition is a $75.00 book. Depending on who you were selling the book to, Bart's signature may increase the value of either copy about 25% to 50%. (However, some dealers consider a signature as a defacing of the book.)

Eating Eskimo Pie Bri

Dear Brian,

We heard you play a mean bass guitar, and we thought (with Bill being gone and all) that you might like to come out on the road with us. How about it?

The Rolling Stones
Hollywood, CA

Dear Stones,

I'd like to, but there's just no way we could truck around enough liquor for me and Keith Richards, and I get real grumpy if I have to share a bottle. Besides, you guys don't do any Sabbath covers.

Bass Playing Bri

Dear Brian,

I have a couple of questions. First, is there any real difference between the Capital City distributors listing and the Diamond Comics listings? Second, I was wondering if I could get the address where I could send ideas to Marvel about some characters I conjured up in my twisted little skull. I think my characters would fit well into the Marvel Universe.

I would have asked about a smaller company (where my ideas might be taken more seriously) if I didn't think they would fit in at Marvel. Thanks for your time, and keep up the good work.

Misha Jammu
New Jersey

Dear Misha,

If you are referring to the "Top 100" lists printed in *CVM*, these reflect quantities of comics ordered by dealers through Diamond and Capital's distribution network. Since between them, the two companies constitute a majority of direct market sales, combining both lists should provide you with a good idea of what comics are in demand.

The best way to send submissions to Marvel is to address them to:

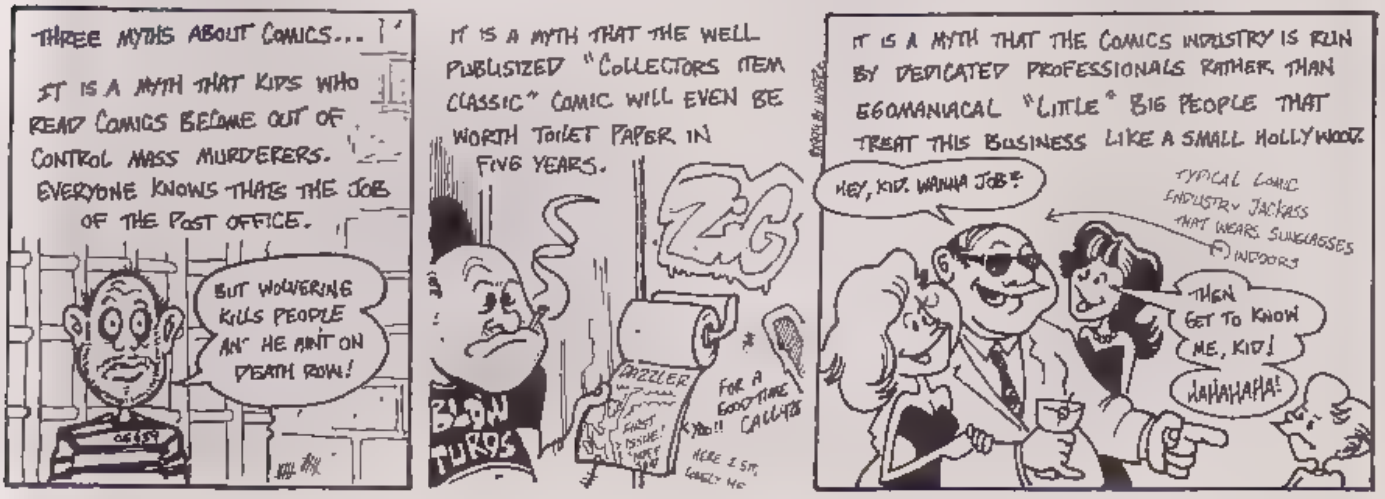
Marvel Entertainment Group
Submissions Department
287 Park Avenue South
New York City, NY
10016

(An alternative method, if you are a budding artist, is that you can bring artwork to a comic book convention where professionals may look at the work, and give their opinions.)

Good luck, you twisted little freak! (Hey, you told me you had a twisted skull. In my book that makes you a freak.) Freak! Mutie!

Intolerant Guy Bri

C.V.Funnies **by MOBRE**


THREE MYTHS ABOUT COMICS...!
IT IS A MYTH THAT KIDS WHO READ COMICS BECOME OUT OF CONTROL MASS MURDERERS. EVERYONE KNOWS THAT'S THE JOB OF THE POST OFFICE.
BUT WOLVERINE KILLS PEOPLE AN' HE AIN'T ON DEATH ROW!
IT IS A MYTH THAT THE WELL PUBLICIZED "COLLECTORS ITEM CLASSIC" COMIC WILL EVEN BE WORTH TOILET PAPER IN FIVE YEARS.
ZG
DAZZLER
FIRST ISSUE!
BLOW TUROK
FOR A GOOD TIME CALL!!
HERE I SIT, LONELY HE
IT IS A MYTH THAT THE COMICS INDUSTRY IS RUN BY DEDICATED PROFESSIONALS RATHER THAN EGOMANIACAL "LITTLE" BIG PEOPLE THAT TREAT THIS BUSINESS LIKE A SMALL HOLLYWOOD.
HEY, KID. WANNA JOB?
TYPICAL COMIC INDUSTRY JACKASS THAT WEARS SUNGLASSES INDOORS
THEN GET TO KNOW ME, KID!
HAHAHAHA!

John Gandour
Boca Raton, FL

TOP 100

This top 100 comics list is compiled by Diamond Comics Distributors.

RANK	TITLE	ISSUE #
1	X-MEN	35
2	UNCANNY X-MEN	315
3	VIOLATOR	2
4	WOLVERINE	84
5	PITT	5
6	GEN [13]	5
7	MIGHTY MORPHIN POWER RANGERS	1
8	X-FORCE	37
9	BATMAN/PUNISHER: LAKE OF FIRE	
10	BATMAN	510
11	SUPERMAN	92
12	CYBERFORCE	6
13	ADVENTURES OF SUPERMAN	515
14	SUPERMAN: MAN OF STEEL	36
15	BATMAN: LEGENDS OF THE DARK KNIGHT	63
16	X-MEN 2099	11
17	ACTION COMICS	702
18	DETECTIVE COMICS	677
19	X-FACTOR	105
20	ADV. OF CYCLOPS & PHOENIX	4
21	DEADPOOL	1
22	YOUNGBLOOD	6
23	MARVELS	0
24	BATMAN: SHADOW OF THE BAT	30
25	AMAZING SPIDER-MAN	392
26	KINDRED	4
27	BEAVIS & BUTT-HEAD	6
28	CHAOS EFFECT ALPHA	
29	STORMWATCH	10
30	ROBIN	9
31	VENOM: NIGHTS OF VENGEANCE	1
32	ADVENTURES OF SUPERMAN ANNUAL	6
33	CATWOMAN	13
34	DEATHBLOW	6
35	SPIDER-MAN	49
36	CABLE	14
37	FANTASTIC FOUR	391
38	SUPERBOY	7
39	SAVAGE DRAGON	11
40	SUPREME	13
41	UNION	0
42	GREEN LANTERN	54
43	CODENAME: STRYKE FORCE	5
44	SPIDER-MAN 2099	22
45	INCREDIBLE HULK	420
46	SUPREME	14
47	EXCALIBUR	80
48	BRIGADE	26
49	SANDMAN	63
50	TEAM YOUNGBLOOD	10
51	NINJAK	8
52	STEEL	7
53	SUPERBOY ANNUAL	1
54	SPECTACULAR SPIDER-MAN	215
55	BRIGADE	10
56	WEB OF SPIDER-MAN	115
57	NEWMEN	3
58	STAR WARS: DROIDS	3
59	CHAOS EFFECT OMEGA	
60	FORCE WORKS	2
61	DAREDEVIL	331
62	NEW WARRIORS	50
63	BLOODSTRIKE	11
64	JUDGE DREDD	1
65	SPIDER-MAN: WEB OF DOOM	1
66	ROBIN ANNUAL	3
67	X-O MANOWAR	33
68	GHOST RIDER 2099	4

X-Men ™&© 1994 Marvel Entertainment Group

RANK	TITLE	ISSUE #
69	TUROK: DINOSAUR HUNTER	16
70	REN & STIMPY	21
71	BLOODSHOT	20
72	LOBO: IN THE CHAIR	1
73	AQUAMAN	1
74	SPIDER-MAN: THE ARACHNIS PROJECT	1
75	ITCHY & SCRATCHY COMICS	3
76	STARWATCHERS	3
77	MAGNUS ROBOT FIGHTER	41
78	RADIOACTIVE MAN	412
79	SILVER SURFER	95
80	BLAZE	1
81	SOLAR, MAN OF THE ATOM	38
82	ARCHER & ARMSTRONG/ETERNAL WARRIOR	26
83	ARMORINES	5
84	SPIDER-MAN UNLIMITED	6
85	VENGEANCE OF VAMPIRELLA	3
86	RAI	26
87	AVENGERS	377
88	SECRETS OF THE VALIANT UNIVERSE	2
89	SHADOWMAN	29
90	SECOND LIFE OF DOCTOR MIRAGE	11
91	BLACK FLAG PREVIEW EDITION	
92	HARBINGER	34
93	H.A.R.D. CORPS	23
94	SECRET WEAPONS	13
95	VAMPS	1
96	LOBO	8
97	SHAMAN'S TEARS	3
98	PUNISHER/ARCHIE: WHEN WORLDS COLLIDE	
99	CAPTAIN AMERICA	430
100	X-MEN ADVENTURES SEASON II	7

TOP 100

This top 100 comics list is compiled by Capital City Distributors.

X-Men ™&© 1994 Marvel Entertainment Group

RANK	TITLE	ISSUE #
1	X-MEN	35
2	UNCANNY X-MEN	315
3	WOLVERINE	84
4	VIOLATOR	2
5	PITT	5
6	CYBERFORCE	6
7	BATMAN	510
8	BATMAN/PUNISHER: LAKE OF FIRE	
9	X-FORCE	37
10	DEADPOOL	1
11	BATMAN: LEGENDS OF THE DARK KNIGHT	63
12	MARVELS	0
13	DETECTIVE COMICS	677
14	[illegible]	92
15	SUPERMAN: MAN OF STEEL	36
16	X MEN 2099	11
17	ADVENTURES OF SUPERMAN	515
18	X-FACTOR	105
19	ACTION COMICS	702
20	ADV. OF CYCLOPS & PHOENIX	4
21	YOUNGBLOOD	6
22	AMAZING SPIDER-MAN	392
23	BATMAN: SHADOW OF THE BAT	30
24	BEAVIS & BUTT-HEAD	6
25	KINDRED	4
26	VENOM: NIGHTS OF VENGEANCE	1
27	[illegible]	9
28	CATWOMAN	13
29	SPIDER-MAN	49
30	STORMWATCH	10
31	CABLE	14
32	SUPERBOY	7

RANK	TITLE	ISSUE #
33	FANTASTIC FOUR	391
34	DEATHBLOW	6
35	ADVENTURES OF SUPERMAN ANNUAL	6
36	INCREDIBLE HULK	420
37	GREEN LANTERN	54
38	SAVAGE DRAGON	11
39	FORCE WORKS	2
40	SPIDER-MAN 2099	22
41	CODENAME: STRYKE FORCE	5
42	EXCALIBUR	80
43	SANDMAN	63
44	STEEL	7
45	SUPREME	13
46	UNION	0
47	TEAM YOUNGBLOOD	10
48	NINJAK	8
49	BRIGADE	26
50	SUPREME	14
51	DAREDEVIL	331
52	SPECTACULAR SPIDER-MAN	215
53	WEB OF SPIDER-MAN	115
54	NEW WARRIORS	50
55	BRIGADE	10
56	BLOODSTRIKE	11
57	SUPERBOY ANNUAL	1
58	MARVEL SWIMSUIT SPECIAL 1994	
59	SPIDER-MAN: WEB OF DOOM	1
60	REN & STIMPY	21
61	ITCHY & SCRATCHY COMICS	3
62	NEWMEN	3
63	STAR WARS: DROIDS	3
64	BLAZE	1
65	GHOST RIDER 2099	4
66	AQUAMAN	1
67	RADIOACTIVE MAN	412
68	SPIDER-MAN: THE ARACHNIS PROJECT	1
69	CHAOS EFFECT OMEGA	
70	VENGEANCE OF VAMPIRELLA	3
71	PUNISHER/ARCHIE: WHEN WORLDS COLLIDE	
72	X-O MANOWAR	33
73	ROBIN ANNUAL	3
74	TUROK: DINOSAUR HUNTER	16
75	SILVER SURFER	95
76	LOBO: IN THE CHAIR	1
77	AVENGERS	377
78	JUDGE DREDD	1
79	SPIDER-MAN UNLIMITED	6
80	SHAMAN'S TEARS	3
81	BLOODSHOT	20
82	BLACK FLAG PREVIEW EDITION	
83	CAPTAIN AMERICA	430
84	STARWATCHERS	3
85	LOBO	6
86	X-MEN ADVENTURES SEASON II	7
87	VAMPS	1
88	INCREDIBLE HULK ANNUAL	20
89	ARCHER & ARMSTRONG/ETERNAL WARRIOR	26
90	SOLAR, MAN OF THE ATOM	38
91	MAGNUS ROBOT FIGHTER	41
92	ARMORINES	5
93	GHOST RIDER	52
94	SHADOWMAN	29
95	RAI	26
96	BLACK CAT	2
97	IRON MAN	307
98	PACT	3
99	WAR MACHINE	5
100	SECRETS OF THE VALIANT UNIVERSE	2

C.V.MOVERS

Retailers from across the United States and Abroad, report on the state of the comic book market .

NORTH EAST

Greg Bazaz
M&M Comics & Cards
Nyack, NY

DC All Superman and Batman titles are doing very well as continued interest in the current storylines translate into strong sales. DC Annuals, with the Elseworlds theme, are also selling out. Look for *Green Lantern* to attract new readers as *Green Lantern* Editor Kevin Dooley keeps making exciting new changes. *Zero Hour* looks to be a big hit. Right now, DC is doing the best comic work on the market.

MARVEL Mutant fever is rampant. All X-titles are sellouts. Spider-Man titles are also doing well. The best storyline is in the *Fantastic Four* and first issues with gunmuck covers also sell well. Marvel Annuals are not selling well at all. In contrast to DC Annuals, they have poor stories and amateur artwork. Big complaint - Back up stories! Doesn't Marvel have anyone who can write a decent annual size story anymore? Guess not.

OTHER PUBLISHERS *Spawn* leads the way not only for the indies, but in all sales. Other Image titles are holding their own while Valiant is slipping badly. Harris has a hit with *Vengeance of Vampirella* and Defiant is virtually non-existent. Major points to Malibu. They are working hard to promote and market their Bravura and Ultraverse lines and interest is picking up. *Bone* and *Cerebus* continue to have a strong following.

Top Ten Comics

1 Spawn
2 X-titles
3 Wolverine
4 Superman titles
5 Spider-Man titles
6 Batman titles
7 Beavis & Butt-Head
8 Vengeance of Vampirella
9 Star Trek titles
10 Green Lantern

SOUTH EAST

Curious George
Curious George's Comics & Arcana
Homewood, AL

DC Superman sales remain steady with slight growth. Batman sales are off as patsence (patients) runs out as "Knightfall/Quest/End" continues to drag on. *Witchcraft* is selling very well, with continued demand. Elseworlds Annuals are a big hit. Otherwise most of DC sales are stagnant without much interest.

MARVEL X-titles continue to do well. *Captain America* and *Fantastic Four* sales have picked up well. *Marvels* remain hot with demand continuing. *Beavis & Butt-Head* is red hot with #1 selling for $8 to $10 easily.

OTHER PUBLISHERS Image sales are picking up after a long drought. Valiant interest is up due to the "Chaos Effect". *Lady Death* is in great demand; with no copies to be found. *Bone*, *Sin City*, and *Simpsons* are still very popular. Look out for the new book called *GI* by Frank Turner, remember you heard it here first.

Top Ten Comics

1 X-titles
2 Spawn
3 Batman titles
4 Superman titles
5 Green Lantern
6 Gen[13]
7 Wolverine
8 Kindred
9 Spider-Man titles
10 Captain America

NORTH CENTRAL

Carl Bonasera
All-American Comic Shops, Ltd.
Evergreen, IL

DC Superman and Batman titles have picked up a little momentum. Interest in "KnightsEnd" exceeds "KnightQuest". Early interest in *Zero Hour* is high, although I believe DC should be promoting it more, and should have a reprint of 1985's *Crisis on Infinite Earths* available.

MARVEL X-Men titles are soaring but everything else has reached a plateau. This is scary because it indicates buying patterns are only tied into hot books. When nothing else is super-hot at Marvel, interest returns to the X-titles.

OTHER PUBLISHERS Valiant is starting to show a curve, with those with high reader interest (*Turok*, *Magnus*, and *X-O Manowar*) pulling away from the rest of the line. They're reaching the point where higher numbers (like *Solar*, *Man of the Atom*, and *Magnus* #30-39) and more titles prohibit collecting the entire line. Bravura continues to sparkle. Image has bottomed out and has nowhere to go but up. With Marvels attitude toward the direct market crumbling, we will re-direct entry level readers to Image.

ADDITIONAL COMMENTS None, because when I mention something poignant about the current administration, plutonium,

grassy knolls or magic bullets usually get edited out.

Top Ten Comics

1 X-Men
2. Uncanny X-men
3. Superman
4. Superman/Doomsday
5 Action Comics
6 Superman: Man of Steel
7 Adventures of Superman
8 Wolverine
9 Green Lantern
10 Robin

NORTH WEST

Jeff Hicks
Platinum Comic
X-Change
Burien, WA

DC *Superman/Doomsday.Hunter/Prey* is not selling out. All of the Batman titles are selling five times as many copies as all the Superman titles. DC needs a new gimmick, maybe *Zero Hero* is the answer

MARVEL X-titles and *Marvels* are still the top sellers. *Beavis & Butt Head* is losing steam but is still the best seller after the X-Men books. Overall sales for Marvel are down as they offer Marvel Mart, selling hot titles for cover price that were selling for double cover. Maybe Marvel should remember who keeps them in business, not stab us in the back.

OTHER PUBLISHERS Dark Horse is getting better with *Aliens*, *Predator*, and *Sin City*. Back issue movement on Star Wars books is way up. Ultraverse is slow except for *Rune*. Bravura sells three times as many books than Ultraverse. Image has *Prophet* and the name says it all, that variant Platt cover is ultra hot selling for ten times it cover price. *Gen*[13] and *Kindred* are moving fast, as is *Spawn*, when it arrive? *Pitt* is also a top pick which sells at *Spawn* levels. *Secret Weapons* #11 was a major hit for Valiant. *Rai* is super-hot as is *Magnus* with their jump to the future. The "Chaos Effect" looks excellent with Valiant using their best theme, the Darque power. Talk about Chaos, Chaos Comics are selling like crazy. *Lady Death* is scorching and *Evil Ernie* is hard to find.

Top Ten comics

1 Prophet
2 Spawn/Batman
3 Bloodshot Yearbook
4 Rai
5 Gen[13]
6 Pitt
7 X-Men
8 Lady Death
9 Secret Weapons
10. Wolverine

SOUTH WEST

Walt Dittrich
Sin City Comics
Las Vegas, NV

DC "Fall of Metropolis", Doomsday, "KnightsEnd", "Emerald Twilight", Vertigo and coming soon *Zero Hour*. Is there anything DC can't do right? DC is on the move. It used to be DC had their Superman and Batman titles and nothing else. Now *Green Lantern*, *Justice League*, *Sandman*, and even *Valor* sell great! (Yes, *Valor*!) DC slogan "The time is right" couldn't be more on cue. With 20-25% of the market share (and increasing) as compared to about 15% last year, DC is a force to be watched. Many retailers, upset with Marvel because of the Marvel Mart scandal, are pushing DC more and more, and finding no difficulty with swaying readers.

MARVEL Marvel is holding its own with the X-titles. No slowing down there at all. The most asked question is "When will Wolverine be getting his adamantium back?" As great as sales are, not anytime soon, I hope. *Daredevil* interest has waned, as has *Captain America* (though I believe the latter will pick back up once the "Fighting Chance" storyline kicks into high gear). Licensed books such as *Ren and Stimpy*, *Rocko's Modern Life*, *Barbie*, and most especially, *Beavis & Butt-Head*, continue to increase their loyal fan following. To compete with DC, Marvel needs to garner more attention to their mid-selling titles such as *Darkhawk*, *Thor*, *New Warriors*, *Ghost Rider*, *Avengers*, and once and for all, get some good writers back on the Punisher titles.

OTHER PUBLISHERS *Gen*[13], *Lady Death*, *Shi*, Penthouse Comix, *Vampirella* - all scantily clad female books are going crazy. I called every store in town and not one had a *Gen*[13] in stock. *Lady Death* was almost as hard to find, and demand just seems to be increasing for them! Valiant has died to nothing, although "Chaos Effect" is getting a lot of attention which I believe will bring in the readers. Malibu's Ultraverse continues with good sales. Growth of their line has slowed, but I believe this is due to all the late shipping titles. Which bring us to Image. It's been over three months since the last issue of *Spawn* came out. If it wasn't for the *Spawn/Batman* crossovers (with both version selling great), I'd wonder if Todd McFarlane was still alive. *Violator* ships next week, so hopefully they'll follow it up with *Spawn* #19. Erik Larsen's books have slowed down dramatically, while Homage Studios books still sell great.

Top Ten comics

1 X-Men
2 Gen13
3. Uncanny X-Men
4 WildC.A.T.S.
5. Beavis & Butt-Head
6. Superman/Doomsday: Hunter/Prey
7 Wolverine
8 Cyberforce
9 Bongo Comics
10. Prime

CANADA

Gary Gummeson
Comic Plus
Thunder Bay, Ontario
Canada

DC DC's best selling titles are still Batman "Knightfall/Quest/End" and the Superman

titles. Because of the high price tag, *Superman/Doomsday, Hunter/Prey* is only selling double the number of the regular titles. *Green Lantern* is a complete sellout with "Emerald Twilight" storyline and will most likely gain new readers for future *Green Lantern* issues. *Lobo* and *Sandman* sell to their fans while the popularity of Superman can't even save *Superboy* or *Steel*.

MARVEL As usual, the X-titles are selling well. The Spider-Man titles are holding their own but I expected the issue with the animation cels to sell better than they did. *Daredevil* has cooled off and most new Marvel "#1's" don't make much of a splash except for *Conan the Adventurer*. Collectors are still searching for *Marvels*, but only at affordable prices.

OTHER PUBLISHERS As expected, *Spawn/Batman* did well as I am sold out of both issues (though the DC version was ordered at two-thirds the quantity of its Image counterpart.) Also back issues of *Spawn* are selling constantly. Besides *Gen*[13] and *Kindred*, most other titles sell adequate at best. Valiant, Malibu, and Defiant are dead even. Bongo's *Simpsons* are still selling well but most other independent comics are slow, except for *Vampirella*.

Top Ten Comics

1. Spawn
2. X-Men
3. Superman/Doomsday
4. Uncanny X-Men
5. Wolverine
6. Venom
7. WildC.A.T.S
8. Spider-Man 2099
9. Spider-Man
10. Star Wars

ATTENTION

CVM is looking for new regional reporters in North Central, South Central, North Western, South Western and International areas. Interested shop owners please contact:

Louis Porter, Jr.
c/o Regional Reports
15 Danbury Rd.
Ridgefield, CT 06877

CVM's Staff of Regional Reporters

NORTH EAST U.S.
- Pat Callanan-Cave Comics, Newtown, CT
- Greg Bazaz-M&M Comics & Cards, Nyack, NY
- Chuck Tooley-Comic Stop,Plymouth Meeting, PA
- Mark Haverty-Crisis Comics, Winooski, VT
- Rich Rankin-Comic Zone, Berlin, NJ
- Steven Zuccaro-Zoovies Comics & Cards, Orangeburg,N.Y
- Mike Clark Showcase Comics, Bryn Mawr, PA

SOUTH EAST U.S.
- Lee Bissonnette-Cloak & Dagger Comics, Daytona Beach,FL
- Don Battle-Haley's Comics, Johnson City, TN
- El Curioso-Curious Georges Comics & Arcana, Birmingham, AL
- Tom Mulvey-Jolly Rogers Comics, Arlington, VA
- David Messer-Odin's Cosmic Bookshelf, Lilburn,GA

NORTH CENTRAL U.S.
- Carl Bonasera-Al-American Comic Shops, Evergreen Park,IL
- Ron Urmanak-Powerhouse Comics, Greenbay, WI
- Mike Laz-Moondog's, Mt. Prospect, IL
- Scott Hilgeneck-Back to the Past Comics, Livonia, MI
- George Kuhn-Hilltop Cards & Comics, Columbus, OH

SOUTH CENTRAL U.S.
- Scott Etcheles-Lone Star Comics, Books & Games, Arlington, TX

NORTH WESTERN U.S.
- Don Riordan-Future Dreams, Portland,OR
- Ron Bendzinski-Delight Collectibles, Lynnwood, WA
- Meridith Woodwell-Zenadu Comics, Seattle, WA
- Jeff Hicks-Platinum Comic X-Change, Burien, WA

SOUTH WESTERN U.S.
- Alan Giroux-All About Books & Comics, Phoenix, AZ
- Dennis Schamp-Comic Gallery, San Diego, CA
- Wayne Winsett-Time Warp, Boulder, CO
- R.K. Offenberger-Paper Hero Comics, Chino, CA
- Gary Ramos-California Comics, Covina, CA
- Colleen O'Brien-Home Plate, Las Vegas, NV
- Walt Dittrich-Sin City Comics Las Vegas, NV

CANADA
- Allan Price-LA Comics & Books, Kamloops, B.C
- Glen Huminek-Legends of the Game, Toronto, Ontario
- & Games, Moncton, New Brunswick
- Gary Gummeson-Comix Plus, Thunder Bay, Ontario

AUSTRALIA
- Ross McKay-Comics Etc., Brisbane, Queens and
- Barry Mellowship-Tall Tales and True, Buddina, Queens and

FRANCE
- Jean Wacquet, Dangereuses Visions, Lille, France

GERMANY
- Peter Lair-Empire Comics,Cologne

HONG KONG
- Michael Leung & Maggie Lau-Comic Network, Hong Kong

MANILA
- Bibby Lim-C.A.T.S. Collectibles, Manila, Philippines

CVM GOES COLOR IN ISSUE #97

CONTINUING THE COUNTDOWN TO THE CENTENNIAL CELEBRATION

THE INDUSTRY STANDARD FOR NEARLY A DECADE

30% OFF NEW COMICS!!!

FOR A LIMITED TIME: HALF PRICE MEMBERSHIPS!!!

THIS MONTHS HOT PRIZE!
HELLSHOCK #1
AUTOGRAPHED BY
JAE LEE

MEMBERSHIP INCLUDES

1. Standard discount is 30% off all comics, cards, games, and videos! And up to 50% off hot back issues!
2. All comics are bagged and boarded FREE of charge!
3. Monthly choose from over 2000 items from the 300+ pages PREVIEWS.
4. Monthly you receive our newsletter with Investment Tips, Good Reads, and Top Ten Lists!
5. Monthly you have a chance to win hot prizes. Autographed comics, Enhanced Comics, and More!
6. Prompt & Professional Customer Service
7. You have ABSOLUTELY NO MINIMUMS to order!
8. You pay only $4.95 a month for shipping and handling regardless of how much you order!

HOW TO JOIN!!!

1. Choose your membership. 2. Add your bonus comics 3. Add $4.95 for shipping and handling 4. GA residents add 5% for sales tax. 5. Make check or money orders payable to TIGHTWAD. 6. Credit Card orders include type of card, card number, and expiration date. 7. Include offer number CVM0894

1/2 PRICE MEMBERSHIP RATES

6 MONTHS SILVER	$9.95	~~$20.00~~
1 YEAR GOLD	$14.95	~~$30.00~~
LIFETIME VIP	$29.95	~~$60.00~~

ALL MEMBERSHIPS HAVE A 60 DAY MONEY BACK GUARANTEE

TRANSFER MEMBERSHIP FREE!!!

To restore good faith in the industry. If you have a current membership with another company that has gone out of business or if you're just not satisfied, TRANSFER MEMBERSHIP FREE OF CHARGE. Just call or send in detailed information. Be sure to include $4.95 for shipping.

Make Checks and Money Orders payable to:

TIGHTWAD

5231-E MEMORIAL DR.
SUITE 230
STONE MOUNTAIN, GA 30083

JOIN BY PHONE
1-404-501-0881
OR BY FAX
1-404-501-0199

DISCOVER NOVUS | VISA | MasterCard | AMERICAN EXPRESS

BONUS: TAKE 30% OFF THIS MONTHS HOT COMICS NOW!!!

1.	Zero Hour: Crisis In Time #4	$1.05	~~$1.50~~
2.	Zero Hour: Crisis In Time #3	$1.05	~~$1.50~~
3.	Zero Hour: Crisis In Time #2	$1.05	~~$1.50~~
4.	Zero Hour: Crisis In Time #1	$1.05	~~$1.50~~
5.	Zero Hour: Crisis In Time #0	$1.05	~~$1.50~~
6.	Superman/Doomsday: Hunter/Prey #1	$3.47	~~$4.95~~
7.	Superman/Doomsday: Hunter/Prey #2	$3.47	~~$4.95~~
8.	Superman/Doomsday: Hunter/Prey #3	$3.47	~~$4.95~~
9.	Action Comics #700	$2.07	~~$2.95~~
10.	Cyclops & Phoenix #4	$2.07	~~$2.95~~

ALL ARTWORK AND CHARACTERS APPEARING IN THIS ADVERTISEMENT ARE TRADEMARKS AND COPYRIGHTS OF THEIR RESPECTIVE OWNERS

ARTIST AND WRITERS ABBREVIATIONS

Abel, Jack	JA	Broome, Matt	MtB	DeMatteis, J.M.	JMD	Gould, Chester	ChG	Karounos, Paris T	PaK
Abell, Dusty	DAb	Brothers, Hernandez	HB	DeMulder, Kim	KDM	Grant, Alan	AlG	Katz, Jack	JKz
Abnett, Dan	DAn	Brown, Bob	BbB	DeZuniga, M.	MDb	Grant, Steve	StG	Kavanagh, Terry	TKa
Abrams, Paul	PIA	Browne, Dick	DkB	DeZuniga, Tony	TD	Gray, Peter	PGr	Kelly, Walt	WK
Adams, Art	AAd	Brunner, Frank	FB	Diaz, Paco	PaD	Green, Dan	DGr	Kennedy, Cam	CK
Adams, Neal	NA	Bryant, Rick	RkB	Dillin, Dick	DD	Greene, Sid	SGe	Keown, Dale	DK
Addeo, Stephen	StA	Buckingham, Mark	MBu	Dillon, Glyn	G D	Grell, Mike	MGr	Kerschl, Karl	KtK
Adkins, Dan	DA	Buckler, Rich	RB	Dillon, Steve	SDi	Griffith, Bill	BG	Kesel, Barbara	BKs
Adlard, Charlie	CAd	Budget, Greg	GBu	Ditko, Steve	SD	Griffiths, Martin	MGs	Kesel, Karl	KK
Albano, John	JAo	Bugro, Carl	CBu	Dixon, Chuck	CDi	Grindberg, Tom	TGb	Kieth, Sam	SK
Albrecht, Jeff	JAl	Bufanadi, Danny	DBl	Dixon, John	JDx	Gross, Peter	PrG	King, Hannibal	HbK
Alcala, Alfredo	AA	Burgard, Tim	TmB	Dobbyn, Nigel	ND	Grossman, R.	RGs	Kinsler, Everett R.	EK
Alcazar, Vincent	VAz	Burke, Fred	FBk	Dodson, Terry	TyD	Gruenwald, Mark	MGu	Kirby, Jack	JK
Alexander, Chris	CAx	Burns, John	JBr	Doherty, Peter	PD	Grummett, Tom	TG	Kisniro, Yukito	YuK
Alibaster, Jo	JoA	Burns, Robert	RBu	Dominguez, Luis	LDz	Guardineer, Frank	FG	Kilson, Barry	BKi
Allred, Michael	MtA	Burroughs, W.	WBu	Doran, Colleen	CDo	Guay, Rebecca	RGu	Kobasic, Kevin	KoK
Alstaetter, Karl	KtA	Buscema, John	JB	Dorey, Mike	MDo	Guice, Jackson	JG	Kolins, Scott	ScK
Amendola, Sal	Sa	Buscema, Sal	SB	Dorman, Dave	DvD	Guichet, Yvel	YG	Krenkel, Roy	RKu
Amaro, Gary	GyA	Busiek, Kurt	KBk	Drake, Stan	SDr	Gulacy, Paul	PG	Kingstein, Bernie	BK
Ammerman, David	DvA	Butler, Jeff	JBt	Dresser, Larry	LDr	Gustovich, Mike	MG	Kubert, Adam	AKu
Anderson, Bill	BAn	Butler, Steve	SBt	Drucker, Mort	MD	**Ha, Gene**	**GeH**	Kubert, Andy	NKu
Anderson, Brent	BA	Buzz	Bzz	DuBerkr, Randy	RDB	Hall, Bob	BH	Kubert, Joe	JKu
Anderson, Murphy	MA	Byrne, John	JBy	Duffy, Jo	JDy	Halsted, Ted	TeH	Kupperberg, Paul	PuK
Andriola, Alfred	AlA	**Calefiore, Jim**	**JCf**	Dumm, Gary	GDu	Hama, Larry	LHa	Kurtzman, Harvey	HK
Andru, Ross	RA	Caldes, Charles	CCa	Duursema, Jan	JD	Hamilton, Tom	TH	Kwitney, Alisa	AaK
Aparo, Jim	JAp	Callahan, Jim	JiC	Dwye, Kieron	KD	Hamner, Cully	CHm	**Lago, Ray**	**RyL**
Allhorp, Brian	BAp	Calnan, John	JCa	**Eaton, Scott**	**SEa**	Hampton, Bo	BHa	Lanning, Andy	ALa
Aragones, Sergio	SA	Cameron, Lou	LC	Edlund, Ben	BEd	Hampton, Scott	SHp	Lansdale, Joe	JLd
Asha, Edd	EA	Campanella, Robert	RbC	Eisner, Will	WE	Hannigan, Ed	EH	Lapham, Dave	DL
Austin, Terry	TA	Campbell, Stan	StC	Elder, Bill	BE	Hanna, Scott	SHa	Larkin, Bob	BkL
Avison, A.	AAv	Capullo, Greg	GCa	Elias, Lee	LE	Harras, Bob	BHs	LaRocque, Greg	GrL
Ayers, Dick	DAy	Cardy, Nick	NC	Elliot, D.	DE	Harris, Tim	THa	Larroca, Salvador	SvL
Bachalo, Chris	**CBa**	Carpenter, Brent D	BDC	Ellison, Harlan	HaE	Harris, Tony	TyH	Larsen, Erik	ErL
Badger, Mark	MBg	Carrasco, Dario	DoC	Emberlin, Randy	RyE	Harrison, Lou	LuH	Lashley, Ken	KeL
Bagley, Mark	MBa	Carter, Joe	JCt	Englehart, Steve	SEl	Harrison, Simon	SHn	Lavery, Jim	JLv
Baikie, Jim	JBa	Case, Richard	RCa	Ennis, Garth	GEn	Hart, Ernest	EHt	Lawliss, Dan	DLw
Bailey, Bernard	BBa	Castellaneta, Dan	DaC	Epting, Steve	SEp	Hathaway, Kurt	KtH	Lawrence, Terra	TLw
Baker, Michael	MtB	Chadwick, Paul	PC	Erskine, Gary	GEr	Haynes, Hugh	HH	Lawson, Jim	JmL
Baker, Kyle	KB	Chan, Emie	ECh	Erwin, Steve	StE	Hazlewood, Douglas	DHz	Layton, Bob	BL
Baker, Matt	MB	Chang, Bernard	BCh	Esposito, Mike	ME	Heath, Russ	RH	Leach, Garry	GL
Baker, Jim	JBa	Charest, Travis	TC	Estrada, Ric	RE	Hebbard, Robert	RtH	Leach, Rick	RkL
Banks, Carl	CB	Chase, Bobbie	BCe	Evans, George	GE	Heck, Don	DH	Lee, Jae	JaL
Baron, Mike	MBn	Chaykin, Howard	HC	Everett, Bill	BEv	Henry, Flint	FH	Lee, Jim	JLe
Barr, Mike	MtB	Check, Sid	SC	Ewins, Brett	BEw	Herman, Jack	JH	Lee, Stan	StL
Barreiro, Mike	MkB	Chan, Mike	MCh	Ezquerra, Carlos	CE	Hempel, Mark	MaH	Leeke, Mike	MLe
Barreto, Ed	EB	Chen, Sean	SCh	**Fabry, Glenn**	**GF**	Herrera, Ben	BHr	Leisioha, Steve	SL
Barras, John	DBs	Chesney, Lillian	LCh	Fago, Al	AFa	Hester, Phil	PhH	Leon, John Paul	JPL
Barry, Dan	DBa	Chiarello, Mark	MCo	Farmer, Mark	MFm	Hewlett, Jamie	JHw	Leonardi, Rick	RL
Batista, Chris	CsB	Chichester, D.G.	DGC	Fegredo, Duncan	DFg	Hibbard, E.E.	EHi	Levins, Rik	RLe
Battlefield, D	DB	Chiodo, Joe	JCh	Feldstein, A	AF	Hickleton, John	JHk	Lieber, Larry	LL
Beauvais, Denis	DB	Christopher, Tom	TmC	Fine, Lou	LF	Higgins, Graham	GHi	Liefeld, Rob	RLd
Beeston, John	JBe	Choi, Brandon	BCi	Fingeroth, Danny	DFr	Higgins, John	JH	Lightle, Steve	SL
Belardinelli, M	MBe	Chua, Ernie	Chu	Finnocchiaro, Sal	SF	Hitch, Bryan	BHi	Lim, Ron	RLm
Bell, Bob Boze	BBB	Churchill, Ian	IaC	Fleisher, Michael	MFl	Hobbs, Bill	BiH	Livingstone, R	RLv
Bell, George	GBl	Cirocco, Frank	FC	Flemming, Homer	HFl	Hoberg, Rick	RHo	Lloyd, David	DvL
Bell, Julie	JuB	Citron, Sam	SmC	Foreman, Dick	DiF	Holfer, Mike	MkH	Lobdell, Scott	ScL
Benaliel, Scott	ScB	Claremont, Chris	CCl	Forte, John	JF	Hogarth, Burne	BHg	Locke, Vince	VcL
Bennett, Richard	RtB	Clark, Mike	MCl	Forton, Gerald	GFo	Hopgood, Kevin	KHd	Lopez, Jose	JL
Benson, Scott	StB	Clark, Scott	ScC	Fosco, Frank	FFo	Hoover, Dave	DHv	Lopresti, Aaron	AaL
Berger, Charles	ChB	Cockrum, Dave	DC	Fox, Gardner	GaF	Horie, Richard	RHe	Louapre, Dave	DLp
Bernstein, Robert	RbB	Colan, Gene	GC	Fox, Gill	GFx	Howell, Rich	RHo	Lowe, John	LOw
Biggs, Geoffrey	GB	Colby, Simon	SCy	Fox, Matt	MF	Hughes, Adam	AH	Lubbers, Bob	BLb
Binder, Jack	JaB	Cole, Jack	JCo	Franchesco	Fso	Hudnall, James	JH	Luzniak, Greg	GLz
Bingham, Jerry	JBI	Cole, Leonard B	LbC	Frank, Gary	GF	Hund, Dave	DeH	Lyle, Tom	TL
Birch, JJ	JJB	Colletta, Vince	ViC	Frazetta, Frank	FF	Hunt, Chad	CH	**Macchio, Ralph**	**RMc**
Biro, Charles	CBi	Collins, Mike	MC	Freeman, John	JFr	**Immonen, Stuart**	**SI**	Mackie, Howard	HMe
Bisley, Simon	SBs	Collins, Nancy	NyC	Freeman, Simon	SFr	Infantino, Carmine	CI	Madureira, Joe	JMd
Bissette, Stephen	SBi	Colon, Ernie	EC	Frenz, Ron	RF	Ingles, Graham	GrI	Maggin, Elliot S.	ESM
Blaisdell, Tex	TeB	Conway, Gerry	GyC	Friedrich, Mike	MkF	Iorio, Medio	MI	Maguire, Kevin	KM
Blasco, Jesus	JBl	Cooper, Dave	DvC	Froelichich, A.	AgF	Isherwood, Geoff	GI	Magyar, Rick	RM
Blevins, Bret	BBl	Cooper, John	JCp	Fujitani(Fuje), Bob	BF	Ivie, Larry	LI	Mahlstedt, Larry	LMa
Blum, Alex	AB	Corben, Richard	RCo	Furman, Simon	SFu	Ivy, Chris	CIv	Mahnke, Doug	DoM
Bode, Vaughn	VB	Costanza, Peter	PrC	**Gaiman, Neil**	**NGa**	Jackson, Julius	JuJ	Mandrake, Tom	TMd
Bogdanove, Jon	JBg	Cowan, Denys	DCw	Galan, Manny	MaG	Janke, Dennis	DJa	Maneely, Joe	JMn
Bolland, Brian	BB	Cox, Jeremy	JCx	Gallant, Shannon	ShG	Janson, Klaus	KJ	Manley, Mike	MM
Bolle, Frank	FBe	Craig, Johnny	JCr	Gammill, Kerry	KGa	Javinen, Kirk	KJa	Mann, Roland	Man
Boller, David	DdB	Crandall, Reed	RC	Garcia, Dave	DaG	Jenney, Robert	RJ	Manning, Russ	RsM
Bolton, John	JBo	Christcross	Ccs	Garney, Ron	RG	Jensen, Dennis	DJ	Marais, Raymond	RdM
Bond, Philip	PBd	Crumb, Robert	RCr	Garzon, Carlos	CG	Jimminiz, Phil	PJ	Marcio, Esteban	EM
Booth, Brett	BBh	Cruz, E.R.	ERC	Gascoine, Phil	PGa	Johnson, Dave	DvJ	Marinan, Chris	ChM
Boring, Wayne	WB	Cruz, Jerry	JCz	Gaughan, Jack	JGa	Johnson, Jeff	JJ	Martin, Gary	GyM
Bossan, William	WmB	Cuidera, Chuck	CCu	Gecko, Gabe	GG	Johnson, Paul	PJ	Martin, Joe	JMt
Boxell, Tim	TB	Cullins, Paris	PCu	Geggan	Ggn	Johnson, Todd	TJn	Martinez, Henry	HMz
Bradstreet, Tim	TBd	Currie, Andrew	ACe	Gerber, Steve	SvG	Jones, Casey	CJ	Marz, Ron	RMz
Braithwaite, Doug	DBw	**Daniel, Tony**	**TnD**	Giacoia, Frank	FrG	Jones, Gerard	GJ	Marzan, Jose	JMz
Brasfield, Craig	CrB	Danner, Pat	PaD	Giarrano, Vince	VGi	Jones, Jeff	JeJ	Mason, Tom	TMs
Braun, Russell	RsB	Darrow, Geof	GfD	Gibbons, Dave	DGb	Jones, Kelley	KJo	Matsuda, Jeff	JMs
Breeding, Brett	BBr	David, Peter	PDd	Gibson, Ian	IG	Jones, Malcolm	MJ	Mayer, Sheldon	ShM
Breneton, Daniel	DlB	Davis, Alan	AD	Gielia, Joe	JoG	Jones, R.A.	RAJ	Mayerik, Val	VMk
Brewster, Ann	ABr	Davis, Jack	JDa	Gilfan, Keith	KG	Jurgens, Dan	DJu	Mazzucchelli, David	DM
Breyfogle, Norm	NBy	Davis, Guy	GyD	Giordano, Dick	DG	Jusko, Joe	JJu	McCarthy, Brendan	BMy
Bridwell, E.Nelson	ENB	Day, Dan	Day	Glanzman, Sam	SG	**Kaluta, Mike**	**MK**	McCorkindale, B	BMC
Briefer, Dick	DBr	Day, Gene	GD	Gonzalez, Jorge	JGz	Kamen, Jack	JKa	McDaniel, Scott	SMc
Bright, Mark	MBr	DeFalco, Tom	TDF	Goodman, Till	TGo	Kaminski, Len	LKa	McDaniel, Walter	WMc
Brigman, June	JBr	Deitch, Kim	KDe	Goodwin, Archie	AGw	Kane & Romita	K&R	McDonnell, Luke	LMc
Broderick, Pat	PB	Delano, Jamie	JaD	Golden, Michael	MGo	Kane, Bob	BKa	McFarlane, Todd	TM
Brodsky, Allyn	AyB	DeLaRosa, Sam	SDR	Gordon, Al	AG	Kane, Gil	GK	McGregor, Don	DMG
Broom, John	JBm	Delgado, Richard	DRd	Gottfredson, Floyd	FG	Kanigher, Bob	BbK	McKean, Dave	DMc

ARTIST AND WRITERS ABBREVIATIONS

McKenna, Mike	MkK	O'Neil, Denny	DON	Ridgeway, John	JRy	Smith, Cam	CaS	Vancata, Brad	BVa
McKeever, Ted	TMK	O'Neill, Kevin	KON	Rieber, John Ney	JNR	Smith, John	JnS	Van Fleet, John	JVF
McKone, Mike	MMK	Ordway, Jerry	JOy	Riley, John	JnR	Smith, Malcolm	MSt	VanHook, Kevin	KVH
McLaughlin, Frank	FMc	Orlando, Joe	JO	Riply	Rip	Smith, Paul	PS	Vargas, Wagner	VV
McLeod, Bob	BMc	Ortiz, Jose	JOr	Robinson,James	JeR	Smith, Robin	RSm	Veitch, Rick	RV
McMahon, M	MMc	Oskner, Bob	BO	Robbins, Frank	FR	Smith, Ron	RS	Velez, Ivan, Jr.	IV
McManus, Shawn	SwM	Ostrander, John	JOs	Robbins, Trina	TrR	Snejbjerg, Peter	PSJ	Veliuto, Sal	SaV
McWilliams, Al	AMc	**Pacella, Mark**	**MPa**	Robertson,Darrick	DaR	Spark	Spk	Vess, Charles	CV
Medina, Angel	AMe	Palais, Rudy	RP	Rodier, Denis	DRo	Sparling, Jack	JkS	Vey, Al	AV
Medley, Linda	LiM	Palmer, Tom	TP	Rogers, Marshall	MR	Spiegle, Dan	DSp	Vigil, Tim	TV
Mercadoocasio, H	HMo	Palmiotti, Jimmy	JP	Romita, John	JR	Spiegelman, Art	ASp	Vokes, Neil	NV
Meskin, Mort	MMe	Pama, Gene	GPi	Romita, John Jr	JR2	Spinks, Frank	FrS	Von Eeden, Trevor	TVE
Messner-Loebs, Bill	BM.	Panalign, Noly	NPl	Rosenberger,J	JRo	Springer, Frank	FS	Vosburg, Mike	MV
Michelinie, David	DvM	Panosian, Dan	DPs	Ross, Alex	AxR	Starlin, Jim	JSn	**Wagner, Matt**	**MWg**
Mignola, Greg	GlM	Parkhouse, Annie	APh	Ross, David	DR	Starr, Leonard	LSt	Wagner,Ron	RoW
Mignola, Mike	DMn	Parkhouse, Steve	SvP	Roth, Werner	WR	Staton, Joe	JSon	Walker, Kevin	KeW
Mignola, Michael	MMl	Parobeck, Mike	MeP	Royle, Jim	JRl	Stasey, Ken	KSy	Ward, Bill	BWa
Miki, Danny	DaM	Pascoe, James	JmP	Royle, John	JRe	Steffan, Dan	DnS	Warner, Chris	CW
Milgrom, Al	AM	Patterson, Bruce	BrP	Rubi, Melvin	MvR	Stellfreeze, Brian	BSf	Watkiss, John	JWk
Miller, Frank	FM	Pearson, Jason	JPn	Rubinstein, Joe	JRu	Steranko, Jim	JSo	Washington 3,R	3RW
Miller, Steve	SM	Pelletier, Paul	PaP	Rude, Steve	SR	Stephenson, Eric	ErS	Weeks, Lee	LW
Milligan, Peter	PrM	Pence, Eric	ErP	Ruffner, Sean	SRl	Stern, Roger	RSt	Wein, Len	LWn
Minor, Jason	JnM	Pennington, Mark	MPn	Russell, P. Craig	CR	Stevens, Dave	DSt	Welch, Larry	LyW
Mitchel, Barry	BM	Pensa, Shea Anton	SAP	Ryan, Matt	MRy	Stiles, Steve	SvS	Wendel, Andrew	AdW
Moebius	Moe	Perez, George	GP	Ryan, Paul	PR	Story, Karl	KlS	Weringo, Mike	MeW
Moench, Doug	DgM	Perham, James	JPh	Ryder, Tom	TmR	Stoul, William	WlS	West, Kevin	KWe
Moeller, Chris	CsM	Perlin, Don	DP	**St.Pierre, Joe**	**JSP**	Stradley, Randy	RSd	Weston, Chris	CWn
Montano, Steve	SeM	Perryman, Edmund	EP	Sakai, Stan	SS	Strazewski, Len	LeS	Wheatley, Mark	MkW
Mooney, Jim	JM	Peterson, Brandon	BPe	Salmons, Tony	TSa	Stroman, Larry	LSn	Whitney, Ogden	OW
Moore, Alan	AMo	Phillips, Joe	JoP	Saltares, Javier	JS	Sullivan, Lee	LS	Wiacek, Bob	BWi
Moore, Jeff	JMr	Phillips, Sean	SaP	Sanders, Jim III	JS3	Sutton, Tom	TS	Wildey, Doug	DW
Moore, Jerome	JeM	Pini, Wendy	WP	Sasso, Mark	MSo	Swan, Curt	CS	Wildman, Andrew	Wld
Moore, John Francis	JFM	Platt, Stephen	SPa	Saviuk, Alex	AS	Sweetman, Dan	DSw	Williams, Anthony	AWl
Morales, Rags	RgM	Pigeon, Warren	WaP	Schaffenberger, Kurt	KS	**Taggart, Tom**	**TTg**	Williams, David	DdW
Morgan, Tom	TMo	Ploog, Mike	MP	Schane, Tristan	TnS	Takezaki, Tony	ToT	Williams, Kent	KW
Moretti, Mark	MMo	Pollack, Rachel	RaP	Schiller, Fred	FdS	Talbot, Bryan	BT	Williams, Scott	SW
Morsi, Pete	PMo	Pollard, Keith	KP	Schmitz, Mark	MaS	Tallarico, Tony	TyT	Williamson, Al	AW
Morosco, Vincent	VMo	Pollina, Adam	AdP	Scott, Jeffery	JSc	Tanghal, Romeo	RT	Williamson, Skip	SWl
Morrison, Grant	GMo	Porch, David	DPo	Scott, Trevor	TvS	Tappin, Steve	SeT	Willingham, Bill	BWg
Morrow, Gray	GM	Portacio, Whilce	WPo	Sears, Bart	BS	Taylor, David	DTy	Willis, Damon	DaW
Mortimer, Win	WMo	Post, Howard	HwP	Sekowsky, Mike	MSy	Taylor, R.G.	RGT	Wilshire, Mary	MW
Murray, Brian	BrM	Potts, Carl	CP	Semeiks, Val	VS	Templeton, Ty	TTn	Wilson, Colin	CWl
Musial, Joe	JoM	Powell, Bob	BP	Senior, Geoff	GSr	Teney, Tom	TmT	Wilson, Gahan	GW
Muth, Jon J.	JMu	Power, Dermo	DPw	Serpe, Jerry	JyS	Tenney, Mark	MaT	Wilson, Keith S.	KSW
Mychaels, Marat	MMy	Pratt, George	GgP	Severin, John	JSe	Texeira, Mark	MT	Woch, Stan	SnW
Naifeh, Ted	**TNa**	Prosser, Jerry	JeP	Shanower, Eric	ElS	Thibert, Art	ATl	Woggin, Bill	BWo
Neary, Paul	PNe	Pugh, Steve	StP	Sharmray, Gerry	GSh	Thomas, Dann	DTs	Wojtkiewicz, Chuck	Woj
Nebres, Rudy	RN	Pulido, Brian	BnP	Sharp, Liam	LSh	Thomas, Roy	RTs	Wolf, Chance	CWl
Nelson	Nel	**Quesada, Joe**	**JQ**	Sherman, Jim	JSh	Thomason, Derek	DeT	Wolfman, Marv	MWn
Netzer, Mike	MN	Quinones, Peter	PQ	Shoemaker, Terry	TSr	Thompson, Jill	JlT	Wolverton, Basil	BW
Newton, Don	DN	Quinn, David	DQ	Shooter, Jim	JlS	Thorne, Frank	FT	Wood, Bob	BoW
Nguyen, Hoang	HNg	**Raboy, Mac**	**MRa**	Shuster, Joe	JoS	Tinker, Ron	RnT	Wood, Wally	WW
Nichols, Art	AN	Ramos, Humberto	HuR	Siegel & Shuster	S&S	Torres, Angelo	AT	Wright, Greg	GWt
Nicieza, Fabian	FaN	Ramos, Rodney	RyR	Sienkiewicz, Bill	BSz	Toth, Alex	ATh	Wrightson, Berni	BWr
Nino, Alex	AN	Randall, Ron	RoR	Silvestri, Eric	EcS	Tolleben, John	JTo	Wyman, M.C.	MCW
Nocenti, Ann	ANo	Raney, Tom	TR	Silvestri, Mark	MS	Trimpe, Herb	HT	**Yasp, Chep**	**CYp**
Nocon, Cedric	CNo	Rankin, Rich	RRa	Sim, Dave	DS	Truog, Chas	ChT	Yeates, Tom	TY
Nodell, Martin	MnN	Rapmund, Norm	NRd	Simon & Kirby	S&K	Truman, Timothy	TT	Yeowell, Steve	SY
Nolan, Graham	GN	Raymond, Alex	AR	Simon, Joe	JSm	Tucci, Bill	BlT	**Zachary, Dean**	DZ
Norem, Earl	EN	Redondo, Nestor	NR	Simonson, Louise	LSi	Turner, Dwayne	DT	Zalfino, Jorge	JZ
Nostrand, Howard	HN	Reed, David	DvR	Simonson, Walt	WS	Tuska, George	GT	Zeck, Mike	MZ
Novick, Irv	N	Reinhold, Bil	BR	Simpson, Howard	HSn	**Ulm, Chris**	CU	Zick, Bruce	BZ
Nowlan, Kevin	KN	Richards, Ted	TR	Simpson, Will	WSm	**Vachss, Andrew**	**AVa**	Zulli, Michael	MZi
Olbrich, Dave	DO	Richardson, Mike	MRi	Sinnott, Joe	JSt	Valentino, Jim	JV	Zyskowski, Joseph	JZy
Oliffe, Patrick	PO	Rico, Don	DRi	Smith, Barry W.	BWS	Vallejo, Boris	BV	Zyskowski, Steven	SZ

GENERAL ABBREVIATIONS FOR COMIC AND CARD LISTINGS

Adaptation	Adapt.	Graphic Album	GAm	Preview	Prev.
Anniversary	Anniv.	Graphic Novel	GNv	Reprinted Issue	rpt.
Annual	Ann.	Hardcover	HC	Retold	rtld.
Appearance	A:	Identity Revealed	ID	Return/Revival of	R:
Artist	(a)	Inks by	(i)	Silver Age	S.A.
Art & Plot	(a&pl)	Introduction of		Scripted/Written By	(s)
Art & Script	(a&s)	Joins of	J:	Script & inks	(s&i)
Back-Up Story	B.U.	King Size	K.Sz.	Softcover	SC
Beginning of	B:	Leaving of	L:	Special	Spec.
Birth	b:	New Costume	N:	Death By	D.U.
Cameo by	C:	New Listing	N:	Trade Paperback	TPB
Cover	(c)	No issue Number	[ ]	Value Has Decreased	-
Cover and Script	(c&s)	Not Yet Released	NYR	Value Has Risen	+
Crossover with	X:	Origin of	O:	Versus	V:
Death/Destruction of	D:	Painted Cover	P(c)	Wedding of	W:
Edition	Ed.	Pencil	P:	With	w/
Ending of	E:	Pencils by	(p)	Without	w/o
Features		Photographic cover	Ph(c)		
Giant Size	G.Sz.	Plotter	(pl)		
Golden Age	G.A.	Prestige Format	PF		

ACTION

235 B:Congo Bill
B:Tommy Tomorrow 110.00
236 A:[illegible] 110.00
237 V:Nemesis Gang 110.00
238 King Kong the Gorilla 110.00
239 Superman's New Face 110.00
240 V:[illegible] 110.00
241 WB,A:Batman,Fortress of Solitude,Lex Luthor,Superman 115.00
242 R:Bizarro 650.00
243 Lois and the Lion 85.00
244 CS,A:Prankster 85.00
245 WB,A:Batman 85.00
246 WB,A:Mxyzptlk,Island 85.00
247 WB,A:Superman,Lois,Parents 85.00
248 BA,V:Gorilla 85.00
249 AF,A:Luthor,Joker 85.00
250 WB,A:Luthor,Metropolis 85.00
251 AP,A:Tommy Tomorrow 85.00
252 B:Supergirl 150.00
253 B:Vigilante 60.00
254 A:Zatara,Zatanna 30.00
255 B:Congorilla 95.00
256 Superman in the Future 55.00
257 WB,A:Luthor,Joker 55.00
258 A:Congo Bill 55.00
259 A:Legion,Lori,Superboy 55.00
260 A:Mighty Maid 55.00
261 Streaky & Congorilla 55.00
262 A:Batman 45.00
263 O:Bizarro World 60.00
264 V:Brainiac 45.00
265 A:Human Bomb 45.00
266 A:Streaky,Krypto 45.00
267 JM,A:Legion,Invisible Kid 285.00
268 WB,A:Heroes 45.00
269 A:Joker 45.00
270 CS,JM,A:Batman 45.00
271 A:Lex Luthor 45.00
272 A:Aquaman 40.00
273 A:Mr.Mxyzptlk 40.00
274 A:Superwoman 40.00
275 WB,V:Brainiac 40.00
276 JM,AM,A:Legion,Brainiac 5,Triplicate Girl,Bouncing Boy 135.00
277 CS,V:Luthor,Joker 40.00
278 CS,Perry White Becomes Master Man 40.00
279 JM,V:Heroes,Samson 40.00
280 CS,JM,V:Brainiac,A:Congorilla 40.00
281 JM,A:Legion 40.00
282 JM,V:Mxyzptlk 40.00
283 CS,JM,A:Legion of Super Outlaws 50.00
284 A:Krypto,Jerry 50.00
285 JM,Supergirl Freelance Released,Legion Disapp 80.00
286 CS,V:Luthor 28.00
287 JM,A:Legion 28.00
288 JM,A:Mon-El 25.00
289 JM,A:Adult Legion 45.00
290 JM,Phantom Girl 25.00
291 JM,V:Mxyzptlk 20.00
292 JM,Superhorse 22.00
293 JM,Supergirl Superhorse 38.00
294 JM,V:Luthor 28.00
295 CS,V:Luthor 22.00
296 A:Super Apes 20.00
297 JM,A:Mon-El 20.00
298 CS,V:Luthor 20.00
299 CS,Superman Robots 20.00
300 JM,A:Mxyzptlk 30.00
301 JM,Superhorse 15.00
302 JM,Superhorse 15.00
303 Reincarnation Story 14.00
304 CS,JM,A:Black Flame 16.00
305 CS,Supergirl 14.00
306 JM,Mon-El,Brainiac 5 14.00
307 CS,JM,A:Phantom Girl 14.00
308 Heroes 14.00
309 CS,A:Batman,FF,Legion 14.00
310 CS,JM,Power Kryptonite 14.00
311 JM,C:Superhorse 14.00
312 CS,JM,V:Metallo,Superman 13.00
313 JM,A:Supergirl,Lex Luthor,Batman 11.00
314 JM,A:Justice League 13.00
315 JM,Zig,Zag 13.00
316 JM,A:Zig,Zag,Zva 13.00
317 JM,V:Luthor 13.00
318 JM,A:Brainiac 13.00
319 JM,A:Legion,Lex Luthor 13.00
320 JM,Heroes 13.00
321 JM,Superhorse 13.00
322 JM,Coward of Steel 13.00
323 JM,A:Superhorse 13.00
324 JM,A:Abra 13.00
325 JM,Skyscraper Superman 13.00
326 CS,JM,V:Legion of Super Creatures 13.00
327 CS,MC,Brainiac 13.00
328 JM,Heroes,Dream 13.00
329 JM,V:Vang 13.00
330 JM,Legion 13.00
331 JM,Dr.Supernatural 13.00
332 JM,A:Brainiac 13.00
333 A:Lex Luthor 13.00
334 A:Giant 16.00
335 CS,Lex Luthor 13.00

336 CS,C:Aquaman 13.00
337 CS,Tiger Gang 13.00
338 CS,JM,V:Mule 13.00
339 JM,V:Brainiac 13.00
340 JM,V:Parasite 12.00
341 JM,A:Batman 9.00
342 WB,V:Brainiac 9.00
343 WB,V:Joker 9.00
344 WB,JM,A:Batman 9.00
345 JM,A:Joker 9.00
346 WB,JM 9.00
347 A:Supergirl,Superwoman 11.00
348 WB,JM,V:Acid Master 8.00
349 WB,JM,V:Dr.Anastasia 8.00
350 JM,A:Joker 8.00
351 WB,Origin 8.00
352 WB,V:Zha-Vam 6.00
353 WB,JM,V:Brainiac 6.00
354 JM,A:Legion Headless 6.00
355 AM,JM,V:Luthor 6.00
356 WB,JM,V:Luthor 6.00
357 WB,JM,V:Mxyzptlk 6.00
358 NA,JM,A:Superboy 6.00
359 NA,JM,A:Batman 6.00
360 JM,A:Legion,Superboy 9.00
361 JM,A:Joker 7.00
362 RA,KS,V:Lex Luthor 7.00
363 RA,KS,V:Lex Luthor 7.00
364 RA,KS,V:Luthor 7.00
365 RA,KS,A:Supergirl 7.00
366 KS,V:Mxyzptlk 7.00
367 KS,Superman's Greatest Battle 7.00
370 NA(c),CS,KS, 7.00
371 NA(c),CS,KS, 7.00
372 NA,JM,Legion,Super Thief 6.00
373 NA,JM,The Big Forget 6.00
376 CS,KS,E:Supergirl 6.00
6.00
6.00
A:Kamandi 6.00
Superman 6.00
6.00
6.00
6.00
384 CS,The Forbidden Costume 5.00
6.00
6.00
Superman Die 6.00
6.00
389 A:Legion,The End Who Would Be King 6.00
390 CS,'Self-Destruct Superman 6.00
Superman's Son 6.00
6.00
6.00
395 CS,MA,A:Athena 4.50
4.50
4.50
398 NA, S,MA,Morgan Edge 4.00
399 NA, CS,MA,A:Superbaby 4.50
400 NA,CS,MA,Kandor Story 5.00
401 CS,MA,Indians 3.50
402 NA, MA,Indians 3.50
403 CS,MA,Superman rep 3.50
404 MA,A:Superman rep 3.50
405 CS,MA,Superman rep 3.50
406 MA,A:Flash rep 3.50
407 MA, rep 3.50
408 MA,A:Superman rep 3.50
409 MA,Superman rep 3.50
410 MA,Eclipso rep 4.00
411 CS,MA,Eclipso rep. 4.00
412 CS,MA, 3.50
413 MA,A:Superman 3.50
414 CS,MA,A:Metamorpho 3.50
415 CS,MA,Metamorpho,Monster 3.50
416 CS,MA 3.50
417 CS,MA, 3.50
418 CS,MA, 3.50
419 MA,Human Target 3.50
420 MA, 3.50
421 MA,A:Green Arrow 4.00
Human Target 3.50
422 MA, 3.50
423 CS,MA, 3.50
424 CS,MA,Green Arrow 3.50
MA,A:Atom 3.50
MA,Green Arrow 3.50
MA,Atom 3.50
MA, 3.50
MA,A:Atom 3.50
MA,Green Arrow 3.50
MA, 3.50
MA,A:Atom 3.50
MA,Green Arrow 3.50
MA,Atom 3.50
MA,Green Arrow 3.50
MA,Atom 3.50
MA,Green Arrow 3.50
MA,

51 SvL, ... 1.95*
Ann #1 I:Night Terror,w/card 3.25
TPB Midnight Sons...ep GhR#28 3 Morbius#1 Darkhold#1 Spirits of Vengeance#1 Nightstalkers#1 19 95
TPB Resurrected rep #1-#7 2 95
Poster Book 4 95

GHOST RIDER AND BLAZE:SPIRITS OF VENGEANCE

1 AKu,polybagged w/poster V:Lilith. Rise of the Midnight Sons#2 4.50
2 AKu,V Steel Wind 2 50
3 AKu,CW v The Clan 2 00
4 AKu,V Hag & Troll C Venom 3.00
5 AKu,BR,Spirits of Venom#2 A:Venom,Spidey,Hobgoblin 5.00
6 AKu,Spirits of Venom#4,A Venom, Spider-Man,Hobgoblin 3.50
7 AKu,V Steel Vengeance 2.00
8 v Mephisto 2.00
9 Brimstone 2 00
10 AKu,V Vengeance 2 00
11 v Human Spider Creature 2 00
12 AKu,BR vengeance,glow in the dark(c) 3.25
13 AKu,Midnight Massacre#5 2 50
14 Missing Link#2 2 00
15 Missing Link#3 2 00
16 v Zarathos Lilith 2 00
17 HMe(s, Siege/Darkness Pt#8 2.00
18 HMe(s, Siege/Darkness Pt#13 2 00
19 HMe(s),HMz V:Vampire 2.00
20 HMe(s),A.Steel Wind 2.00
21 HMe(s),HMz v Werewolves 2 00
22 HMe(s),HMz V:Cardiac 2.25*
23 HMe(s),HMz A Steel Wind 1 95*

GHOST RIDER/CAPTAIN AMERICA: FEAR

GN,AW v Scarecrow 6.25

GHOST RIDER 2099

1 Hologram(c),I,Ka CBa,MBu,I:Ghost Rider 2099 w/card 2 75
1a Newsstand Ed. 1 75
2 I,Ka,CBa,MBu, 1 50*
3 I,Ka,CBa,MBu, Search & Destroy 1 50*

G.I. JOE

HT BMc,Baxter paper 5.00
DP,Ab,North Pole 6.00
HT,Ab,Trojan Robot 3.00
HT,Ab,Wingfield 3.00
DP,Central Park 3.00
HT,V:Cobra 3.00
HT,Walls of Death 3.00
HT,Sea Strike 3.00
The Diplomat 3.00
Springfield 3.00
Alaska Pipeline 3.00
v Snake Eyes 3.50
Rio Lindo 3.00
v Destro 3.00
A Red Eye 3.00
v Cobra 3.00
Loose Ends 3.00
v Destro 3.00
D General Kwinn 3.00
Sc,Ab,...G Clutch 3.00
Sc,Ab,Silent Interlude 3.00
v Destro 3.00
Duke 2.00
RH Storm Shadow 3.00
FS,I:Zartan 3.00
Sc... O:Snake Eyes 3.50
FS,O Snake Eyes 3.00
Swamplore 3.00
FS,V:Destro 3.00
IBy,c,FS,V Dreddnoks 3.00
v Destro 2.00
FS v:Dreddnoks 2.50
FS,Celebration 2.00
Shakedown 2.00
IBy,c,MBr,V Dreddnoks 2.00
MBr,Shipwar 2.00
2a to 36a 2nd printings @1.00
thru 48 @2.00
V:Cobra, Serpentor 2.00
G...Joe Missions,R.Snakeeyes 2.25
thru 59 @ .50
T&M Zanzibar 2.50
MR,D Cobra Commander 1.25
Trap 1.25
A G.I. Joe Snow Job 1.25
V:Baroness 1.25
v Cobra 1.25
Snaker Rescued 1.25
1.25
Battleforce 2000 1.25
TSa ... 1.25
V:Destro 1.25
thru 80 @1.25
thru 99 1.00
MBr 1.50
thru 120,V Red Ninjas Slice & Dice @1.00
thru 134 @1.25
V:Cobra Ninja wizard 1.75
w/Trading Card 1.75
V Night Creepers,wizard 1.75
v Night Creepers,wizard 1.75
R,T Transformers v Cobra 1.25
A Transformers 1.25
A Transformers 1.25
A Transformers 1.25
F Scarlet 1.25
O Snake Eyes 1.25
V:Cobra ... 1.25
F Star Brigade 1.25
F Star Brigade 1.25
F Star Brigade 1.25
149 1.25*
150 Cobra Commander vs Snake Eyes 2.00*

GROO, THE WANDERER

(see Pacific, Eclipse)
Epic

1 SA,I:Minstrel 16.00
2 SA,A:Minstrel 10.00
3 SA,Medallions 7.00
4 SA,Airship 6.00
5 SA,Slavers 6.00
6 SA,The Eye of the Kabala 5.00
7 SA,A Sage 5.00
8 SA,A Taranto 5.00
9 SA,A Sage 5.00
10 SA,Arcadio 5.00
11 SA,A Arcadio 5.00
12 SA,Groo Meets the Thespians 4.00
13 SA,A Sage 4.00
14 SA 4.00
15 SA,Monks 4.00
16 SA,A Taranto 4.00
17 SA,Piranhas 4.00
18 SA,Groo Ella 4.00
19 SA,A,Groo Ella 3.00
20 SA,A Groo Ella 3.00
21 SA,Arba,Dakarba 3.00
22 SA,Ambassador 3.00
23 SA,Pal,Drumm 3.00
24 SA,Arcadio's ... 3.00
25 SA,Taranto 3.00
26 SA,A,Arba,Taremto 3.00
27 SA,A,Minstrel,Sage 3.00
28 SA 3.00
29 SA,Ruferio 4.00
30 SA,A Ruferio 3.00
31 SA,A Pal,Drumm 2.00
32 SA,C Sage 2.00
33 SA,Pirates 2.00
34 SA,Wizard's amulet 2.00
35 SA,A Everybody 2.00
36 SA,A:Everybody 2.00
37 SA,A Ruferio 2.00
38 SA,Dognappers 2.00
39 SA,A Pal,Drumm 2.00
40 SA ... 2.00
41 SA,Granny Groo 2.00
42 SA,A Granny Groo 2.00
43 SA,A Granny Groo 2.00
44 SA,A Ruferio 2.00
45 SA 2.00
46 SA,New Clothes 2.00
47 SA,A Everybody 2.00
48 SA,A Ruferio 2.00
49 SA,C Chakaal 2.00
50 SA,double size 3.00
51 thru 53 SA,A:Chakaal @2.00
54 SA,A Ahak 2.00
55 SA,A Ruferio 2.00
56 SA,A Minstrael 2.00
57 SA,A Ruferio 2.00
58 SA,A Idol 2.00
59 SA 2.00
60 SA,A Ruferio 2.00
61 SA,A:Horse 2.00
62 SA,A:Horse 1.75
63 SA,A Drumm 1.75
64 SA,A Artist 1.75
65 thru 69 SA @.75
70 thru 72 SA @.50
73 SA,Amnesia Pt1 1.50
74 SA,Amnesia Pt2 1.50
75 SA Memory Returns 1.50
76 SA .50
77 SA .50
78 SA,R Weaver Scribe .50
79 SA,Groo the Assassin 1.50
80 SA,B Thaus Pt.1 1.50
81 thru 83 SA,Thaus @1.50
84 SA,E:Thalis 1.50
85 SA,Groo turns invisible 1.50
86 SA,Invisible Groo 1.50
87 SA,Groo's Army 1.50
88 SA,v Cuhlleman,B.to Sage 2.50
89 SA,New Deluxe Format 2.25
90 SA,Worlds of Lawyers 2.25
91 SA,Bonus Pages 2.25
92 SA,Groo Becomes Red Groo 2.25
93 SA,Groo destroys glacier 2.25
94 SA 2.25
95 SA,Endangered Species 2.25
96 thru 99 SA,Wager on Gods @2.25
100 SA,Groo gets extra IQ points 2.75
101 SA,Groo loses intelligence 2.25
102 SA,F,New Interstate Groo 2.25
103 SA,General Monk 2.25
104 SA,F Oso,Ruferio 2.25
105 SA,V:Minotaurs 2.25
106 SA,B:Man of the People 2.25
107 SA,Man of the People#2 2.25
108 SA,Man of the People#3 2.25
109 SA,E:Man of the People 2.25
110 SA,Mummies 2.25
111 SA,The Man who Killed Groo 2.25
112 SA,Ruferio Avenged 2.25
113 SA 2.25
GNv Death of Groo 8.00
GNv 2nd print 9.00
TPB Groo Carnival 8.95

GUARDIANS OF THE GALAXY

1 B:JV(a&s),I:Tasseface,R Alaia 10.00
2 MZ(c),JV v Stark,C Firelord 6.00
3 JV v Stark,Force,C Firelord 5.00
4 JV v Stark,A Force,Firelord 4.00
5 JV,TMc v Force,Mainframe Vision 4.00
6 JV v Force,Vance Possesses Capt.America Shield 4.00
7 GP(c),JV Malevolence, O:Starhawk 4.50
8 Sci(c),JV v Nondu,C Rancor 5.00
9 RLd(c),JV Replica,Rancor 6.00
10 JLe(c),JV v Rancor,The Nine I&C:Overkill(Tasseface) 5.00
11 BWi(c),JV v Rancor,Phoenix 5.00
12 ATo(c),JV v Overkill A Firelord 3.00
13 JV,A Ghost Rider,Force Malevolence 4.00
14 JSe,JV,A Ghost Rider Force Malevolence 4.00
15 JSe(c),JV,Prelude,v Force 3.00
16 JV v Force,A Prelude, Malevolence,v Vance Astro 3.25
17 JV v Punishers,Street Army, L.Maximoff,N.Charlie-27 3.00
18 JV v Punishers,&C.Talon 4.00
19 JV v Punishers,&Talon 3.00
20 JV,Major Victory,Vance Astro v Talon,&Krugan 3.00
21 JV v Rancor 2.50
22 JV v Rancor 2.50
23 MT v Rancor,C Silver Surfer 2.50
24 JV,A:Silver Surfer 3.50
25 JV,Prismatic Foil(c) v Galactus,A SilverSurfer 5.00
25a 2nd printing,Silver 2.50
26 JV,New G.Guardians 2.00
27 JV Infinity War,C Talon,A Inhumans 2.00
28 JV Inf War v various villians 2.00
29 HT Inf War v various villians 2.00
30 KWe,A Captain America 2.00
31 KWe,v Badoon,A:Cap Ame 75
32 KWe,v Badoon Gladiator 75
33 KWe,A Dr Strange,R Aleta 50
34 KWe,v Yellowjacket II 1.50
35 KWe,A Galatic Guardians, v:Bubonicus 1.50
36 KWe,A Galatic Guardians, v Dormammu 1.50
37 KWe,v Dormammu,A:Galatic Guardians 1.50
38 KWe,N Yellowjacket,A:Beyonder 1.50
39 KWe,Rancor Vs Dr Doom,Holograph(c) 3.25
40 KWe,v Loki,Composite 1.50
41 KWe,v Loki,A Thor 1.50
42 KWe Worden 1.50
43 KWe,A Worden v Loki 1.50
44 KWe,R Vendu 1.50
45 KWe,O:Starhawk 1.50
46 KWe,N Major Victory 1.50
47 KWe,A Beyonder,Protege Overkill ... 1.50
48 KWe v Overkill 1.75
49 KWe A Celestial 1.75*
50 Follic,R Vendu,Starhawk separated BL,O:Guardians 2.95
Ann #1 Korvac Quest #4 Krugar 3.00
Ann #2 HT,I:Galactic Guardians, System Bytes #4 3.00
Ann #3 CDi,Trish Wolfhound, w/Trading card 3.25
TPB rep #1 thru #6 2.95

GUNRUNNER

1 Gunrunner w/trading cards 2.95
2 A:Ghost Rider 2.00
3 V:Cynodd 2.00
4 2.00
5 A Enhanced 2.00

HARROWERS

MSt(s, GC,F:Pinhead 3.25
2 GC,AW 2.75
3 GC,AW(i) 2.75
4 GC,AW(i) 2.75
5 GC,AW(i) Devil's Pawn#1 2.75*
6 GC,AW(i) Devil's Pawn#2 2.75*

HAVOK & WOLVERINE

Epic

1 MLu,KW V:KGB,D:Neutron 7.00
2 JMu,KW V:KGB,D:Neutron 5.00
3 thru 4 JMu,KW v Meltdown @5.00
TPB rep.#1-4 16.95

HAWKEYE

[1st Limited Series]

1 A:Mockingbird 3.00
2 I:Silencer 2.50
3 I:Bombshell Oddball 2.00
4 v:Crossfire,W Hawkeye & Mockingbird, 2.00

[2nd Limited Series]

1 B:CDi(s, ScK v Trickshot, Lavelynn,Rover 2.00
2 ScK v Viper 2.00
3 ScK,A:Wal Machine,N:Hawkeye V:Secret Empire 2.00
4 E:CDi(s,ScK v Trickshot,Viper Lavelynn 2.00

HEARTS OF DARKNESS

One Shot JR2,K..F:Blade,Punisher Wolverine,V:Blackheart,double Gatefold(c) 5.50

HEAVY HITTERS

Ann # 4.00

HELLHOUND

1 Hellhound on my Trail 2.50
2 Love & Vain 2.50
3 Last Fair Deal Gone Down 2.25

CLIVE BARKER'S HELLRAISER

Epic

1 BWr,DSp 12.00
2 8.00
3 6.50
4 thru 6 @6.25
7 The Devil's Brigade #1 6.25
8 The Devil's Brigade #2&3 6.25
9 The Devil's Brigade #4&5 6.25
10 The Devil's Brigade #6&7 folio 5.50
11 The Devil's Brigade #8&9 4.50
12 The Devil's Brigade # 10-12 4.50
13 MMi,RH Devil's Brigade #13 4.50
14 The Devil's Brigade # 14 4.95
15 The Devil's Brigade # 15 4.95
16 E:Devil's Brigade 4.95
17 BKa,DR,The Harrowing 4.95
18 O:Harrowers ... 4.95
19 A:Harrowers 4.95
20 NGa(s),DMc Last Laugh 4.95

HELLRAISER III HELL ON EARTH

1 Movie Adaptation, prestige 4.95
1a Movie Adapt.,magazine 2.95

HELLSTORM

1 R:Damon Hellstrom, Parchment(c) 4.00
2 A:Dr Strange,Gargoyle 3.00
3 O:Hellstorm 2.75
4 v Ghost Rider 2.75
5 MB 2.50
6 MB v Dead Daughter 2.50
7 A:Armaziel 2.50
8 Hell is where the heart is 2.25
9 I,Ka(s) Highway to Heaven 2.25
10 I,Ka(s, Heaven's Gate 2.25
11 I,Ka(s) PrGuide in Hell 2.25
12 Red Miracles 2.25
13 Red Miracles Sidewalking 2.25
14 Red Miracles Murder is Easy 2.25*
15 Cigarette Dawn 2.00*

HERO FOR HIRE

1 GT,R,I,O:Power Man 36.00
2 GT,A:Diamond Back 15.00
3 GT,V:Maca 12.00
4 v Phantom of 42nd St. 2.00
5 GT,A Black Mariah 12.00
6 v Assassin 7.00
7 GT,Nuclear Bomb Issue 7.00
8 GT,A:D Doom 7.00
9 GT,A:D Doom,Fant Four 7.00
10 GT,A:Dr Death,Fant Four 7.00
11 GT,A:Dr Death 6.00
12 GT,C:Spider-Man 6.00
13 A Iron Fang 6.00
14 v Big Ben 6.00
15 Cage Goes Wild 6.00
16 O:Stiletto,D:Blackham 6.00

Becomes POWER MAN

HEROES FOR HIRE

1 TA,JBy,HC,RCo,BWr A:XMen 6.00

HOKUM & HEX

Razorline

1 BU:Saint Sinner 2.75
2 Analyzer 2.00
3 Wrath 2.00
4 Z-Man 2.00
5 v Hyperkind 2.00
6 B:Bloodshed 2.00
7 v Bloodshed 2.00
8 v Bloodshed 2.00
9 E:Bloodshed,final issue 2.25*

HYPERKIND

Razorline

1 Hyperkind,Bu,EctoKid 2.75
2 Bliss 2.00
3 V:Living Void 2.00
4 FBk(s),I:Paragon John 2.00
5 v Paragon John 2.00
6 Vetus Unleashed 2.00
7 2.00
8 Tempest 2.00
9 Lazurex wizard 2.25*

INCOMPLETE DEATH'S HEAD

1 thru 10 rep Death's Head #1 thru # 0 @2.00
1 rep Death's Head # 1 1.75

INCREDIBLE HULK

JK,Hulk(Grey Skin) Rick Jones, Thunderbolt Ross Betty Ross, Gremlin,Gamma Base 4,600.00
2 JK,SD,O Hulk Green Skin) 1,300.00
3 JK,Orig Ring Master Circus of Crime 800.00
4 JK,V:Mongu ... 675.00
5 JK,I:General Fang 675.00
6 SD,I:Meta Master 1,200.00
see Tales to Astonish #59-#101
102 MSe,GT,O:Hulk 175.00
103 MSe,I:Space Parasite 90.00
104 MSe,O&N Rhino 75.00
105 MSe,GT,I:Missing Link 55.00
106 MSe,HT,GT 50.00
107 HT,V Mandarin 50.00
108 HT,JMe,A:Nick Fury 50.00
109 HT,JMe,A:Ka-Zar 50.00

GET ROCKED!

ROB LIEFELD

JASON PEARSON

ERIC STEPHENSON

KARL STORY

YOUNGBLOOD™ #5

STRIKEFILE

CADROCK® is copyright® and trademark 1994 Rob Liefeld

YOUNGBLOOD

BATTLEZONE II

ROB LIEFELD • STEPHEN PLATT • GEORGE PEREZ JAE LEE • CHAP YAEP
JEFF MATSUDA • CHRIS SPROUSE • DAN FRAGA AND MANY MORE!

LIEFELD
PACELLA
MIKI

THE DOOM ARRIVES IN JULY!

EXTREME STUDIOS

image

THE NEWMEN™ COLLIDE WITH RIPCLAW!™

THE ACTION BEGINS IN JUNE!

EXTREME STUDIOS

THE NEWMEN™ copyright© and trademark 1994 Rob Liefeld. RIPCLAW™ copyright© and trademark 1994 Top Cow Prods. Inc

COMICS VALUES MONTHLY

DC, MARVEL AND OTHER COMIC BOOK PUBLISHERS

CURRENT BUY-SELL-TRADE PRICES

CVM POSTER NUMBER SEVENTEEN

YOUNGBLOOD ™ & copyright® and ©1992 Rob-Liefeld

117 HT,DA,A:Leader 25.00

123 HT V:Leader 16.00

,O:Hulk 9.00

147 HT,JSe,Doc Samson loses 8.00

JSe,Inheritor 6.00

151 HT,JSe,C:Ant Man 6.00
152 HT,DA,Many Cameos 6.00

154 HT,JSe,A:Ant Man, V:Chameleon 6.00

157 HT,I:Omnivac,Rhino 6.00
158 HT,C:Warlock,V:Rhino 6.00

165 HT,..Aqua 6.00

168 HT,JAb,..Happy 8.00

110.00

210 SB,A:Dr.Druid,O:Merlin II 4.00

216 SB,Gen.Ross 3.50

236 SB,A:Machine Man 3.50
238 SB,JAb,Jimmy Carter 3.50
239 SB,I:Gold Bug 3.50

241 SB,A:Tyrannus 3.00

243 SB,A:Gammemon 3.00
244 SB,A:II 3.00

245 SB,V:Capt.Marvel 3.00
247 SB,A:Bat Dragon 3.00

250 SB,A:Silver Surfer 12.00+
251 MG,A:3-D Man 3.00

3.00
3.00
v:Absorbing Man 5.00
348 V:Absorbing Man 4.00

258 :Soviet Super Soldiers 3.00

260 SB,Sugata 3.00

273 SB,A:Alpha Flight 4.00

304 SB,V:J-Foes 2.50

310 Crossroads 2.50

330 st TM Hulk,D:T-bolt Ross 30.00

332 TM,V:Leader 15.00
333 TM,V:Leader 15.00

335 Horrorissue 5.00

337 TM,A:X-Factor, A:Doc Samson 15.00

339 TM,A:Rick Jones 15.00
340 TM,Hulk vs Wolverine 50.00

343 TM,V:Leader 11.00
344 TM,V:Leader 11.00

R:Rick Jones 10.00

Bruce Banner,A:Ringmaster 22.00

993a 2nd printing,Silver 2.50

395 DK,MFm,A:Punisher, I:Mr.Frost 4.00

V:Mr.Frost 4.00

Past,V:J-Foes,A:Leader 4.00
398 DK,MFm,D:Mario,V:Leader 4.00

400 JD,MFm,E:Ghost of the Past, V:Leader,1st Holo-grafix(c),1st 5.50

401 JDu,O:Agamemnon 2.00
402 JDu,V:Juggernaut 2.00

405 GFr,Ajax vs. Achilles 2.75
406 GFr,V:Captain America 2.00

B:O:Ulysses 2.00

Killpower 1.75

A.S.Surfer Starjammers

INCREDIBLE HULK: FUTURE IMPERFECT

INCREDIBLE HULK vs. WOLVERINE

INFINITY CRUSADE

INFINITY GAUNTLET

INFINITY WAR

INVADERS

(Limited Series)

22 thru 38 HB @3.50
39 HB 3.50
40 3.50
41 3.50
Bonanza rep. 2.95

THE MARK
Dark Horse

1 1.95
2 thru 7 @1.75

MECHA
Dark Horse

1 thru 6 @1.75

MEGATON
Megaton

1 JG(c),E..,siProWork),GD,MG A:Ultragirl, vanguard 10.00
2 EL,JG(pin-up),A.Vanguard 8.00
3 MG,AMe,JG,EL,I:Savage Dragon 25.00
4 AMe,EL,2nd A.Savage Dragon (inc E.. profile 20.00
5 AMe,RLd(inside front cover) 5.00
6 AMe,JG(inside back cover), EL(Back cover) 5.00
7 AMe 4.00
8 RLd,I:Youngblood(Preview) 25.00

MICHAELANGELO
Mirage

1 TMNT 17.00
1a 2nd Printing 4.50

MORTAR MAN
Marshall Comics

1 Mortar Man 1.95
2 thru 3 1.95

MURCIELAGA:SHE-BAT
Hero Graphics

1 Daenck Gross reps. 5.00
2 Reps. contd 2.95

NINJA HIGH SCHOOL
Eternity

1 .75
2 thru 4 @1.50
5 thru 22 @1.95
23 Zardon Assassin 2.25
24 2.25
25 Return of the Zetraman 2.25
26 Stanley the Demon 2.25
27 Return of the Zetramen 2.25
28 Threat on super computer 2.25
29 v Super Computer 2.25
30 t:Akaru 2.25
31 Jeremy v Akaru 2.25
32 v:Giant Monsters Pt.1 2.50
33 v:Giant Monsters Pt.2 2.50
34 v:Giant Monsters Pt.3 2.50
35 thru 36 @2.50
37 thru 43 2.50
Special #1 thru 3 @2.95
Special #3 1/2 2.25
Annual 1989 2.95
Annual 3 3.95

NINJA HIGH SCHOOL GIRLS
Antarctic Press

0 2.75+
1 rep 2.75
2 rep 2.75
3 thru 5 rep 3.95

NINJA HIGH SCHOOL SMALL BODIES
Antarctic Press

"Monopolize" 2.50

NINJA HIGH SCHOOL PERFECT MEMORY
Antarctic Press

1 thru 2 4.95

OUTLANDERS: EPILOGUE
Dark Horse

1 2.75

RANMA 1/2

1 thru 2 2.75

REAL STUFF
Fantagraphic

1 thru 12 2.50

ROBOTECH: RETURN TO MACROSS
Eternity

1 thru 5 2.50

ROBOTECH II THE SENTINELS
Eternity

1 3.50
1a 2nd printing 1.95
2 3.00
2a 2nd printing 1.95
3 2.00
3a 2nd printing 1.95
4 thru 6 @1.95

Book 2

1 thru 12 @2.25
13 thru 18 @2.50
19 2.50
20 thru 22 2.50
Cyberpirates 1 thru 4 @2.25
Wedding Special #1 thru 2 @1.95
Robotech II Handbook 2.50

Book Three

1 thru 8 w:Nimad 2.50

ROBOTECH:UNTOLD STORIES
Eternity

1 2.50

ROCK & ROLL COMICS
Revolutionary

1 Guns & Roses 7.50
1a 2nd printing 3.50
1b 3rd printing 2.00
4th-7th printing 2.00
2 Metallica 5.00
2a 2nd printing 3.00
2b 3rd-5th printing 2.00
3 Bon Jovi 3.50
4 Motley Crue 4.00
5 Def Leppard 2.50
6 RollingStones 3.00
6a 2nd-4th printing 2.00
7 The Who 3.00
7a 2nd-3rd printing 2.00
8 Kiss 7.00
8a 2nd 3rd Printing 2.00
9 Warrant/Whitesnake 2.00
10a 2nd Printing 2.00
11 Aerosmith 2.00
12 New Kids on Block 5.00
12a 2nd Printing 2.00
13 Led Zeppelin 3.00
14 Sex Pistols 2.00

See Independent Color

ROCKIN ROLLIN MINER ANTS
Fate Comics

As seen in TMNT #40 2.25
1a Gold Variant copy 7.50
2 Elephant Hunting, A:Scorn,Blister 2.25
3 V:Scorn Inc. K.Eastman Ant pin up 2.25
4 Animal Experiments,V:Lobato 2.25

ROSE
Hero Graphics

1 From The Champions 3.50
2 A:Huntsman 3.50
3 thru 5 2.95

SAMURAI
Aircel

1 rare 9.00
1a 2nd printing 3.00
1b 3rd printing 2.00
2 6.00
2a 2nd printing 2.50
3 thru 4 @3.00
5 thru 12 @2.00
3 DK(1st art) 5.00
14 thru 16 DK @4.00
17 thru 22 @2.00

[3rd series]

1 thru 3 @1.70
4 thru 7 @1.95
Compilation Book 4.95

SIN CITY: A DAME TO KILL FOR
Dark Horse-Legend

1 FM,a&s: Dwight,Ava 4.00
2 FM(a&s),A.Ava 3.50
3 FM(a&s) D Ava's Husband 3.50
4 FM(a&s). 3.50
5 FM(a&s) 3.50
6 FM(a&s),Final issue 3.25+

SOUL SEARCHER

1 thru 3 Peter David(s) 3.00

SPACE USAGI
Mirage

1 Stan Sakai,Future Usagi 2.00
2 Stan Sakai,Future Usagi 2.00
3 Stan Sakai,Future Usagi 2.00

THE SPIRIT

1 WE,rep 5.25
2 WE,rep 4.25
3 WE,rep 4.00
4 WE rep 4.00
5 thru 10 WE,rep @3.00
11 WE rep 3.00

THE SPIRIT: ORIGIN YEARS
Kitchen Sink

1:Denny Colt,Ebony White 2.95
2 I:Commissioner&Ellen Dolan 2.95
3 WE,Palyactv,The Killer Clown 2.95
4 WE Orphans,Orang v/Ape Man 2.95
5 WE 2.95
6 WE,Kiss of Death 2.95
7 thr 8 WE 2.95

SPIRIT OF THE DRAGON
Double Edge

0 Dragon Scheme 75

STARCHILD
Tallesin Press

0 10.00
1 15.00
2 6.00
3 4.50
4 4.00
5 3.00
6 2.75
7 2.50+
8 2.50+

STARSTRUCK
Dark Horse

1 thru 2 Expanding Universe @2.95

STRANGE BREW
Aardvark Vanaheim

1 5.00

SWORDS OF CEREBUS
Aardvark Vanaheim

rep. Cerebus 1-4 18.00
1a reprint editions 10.00
2 rep. Cerebus 5-8 12.00
2a reprint editions 8.00
3 rep. Cerebus 9-12 12.00
3a reprint editions 8.00
4 rep. Cerebus 13-16 12.00
4a reprint editions 8.00
5 rep. Cerebus 17-20 12.00
5a reprint editions 8.00
6 rep. Cerebus 21-25 12.00
6a reprint editions 8.00

TANK GIRL
Dark Horse

1 Rep from U.K Deadline Mag. 4.00
2 V:Indiana Potato Jones 3.50
3 On the Run 3.00
4 3.00

[2nd Series]

1 thru 2 2.75
3 2.75
4 Last issue 2.75

TEENAGE MUTANT NINJA TURTLES*
Mirage
*Counterfeits Exist - Beware

1 I:Turtles 250.00
1a 2nd printing 100.00
1b 3rd printing 35.00
1c 4th printing 20.00
1d 5th printing 4.00
2 25.00
2a 2nd printing 18.00
2b 3rd printing 4.00
3 50.00
3a 2nd printing 3.50
3b Special printing,rare 75.00
4 30.00
4a 2nd printing 3.50
5 A:Fugitoid 16.00
5a 2nd printing 3.50
6 A:Fugitoid 16.00
6a 2nd printing 2.50
7 A.Fugitoid 15.00
7a 2nd printing 2.50
8 A.Cerebus 12.00
9 10.00
10 v:Shredder 9.00
11 A:Casey Jones 8.00
12 thru 15 @7.00
16 thru 18 @6.00
19 Return to NY 6.00
20 Return to NY 6.00
21 Return to NY,D:Shredder 6.00
22 thru 25 @4.00
26 and 27 @3.50
28 thru 31 @3.00
32 2.50
33 color Corben 2.50
34 Toyota Anxiety 2.50
35 Souls Withering 2.50
36 Souls Wake 2.50
37 Twilight of the Rings 2.50
38 Spaced Out Pt.1 A:President Bush 2.50
39 Spaced Out Pt.2 2.25
40 Spaced Out cont. 'Rockin' Rollin' Miner Ants (B.U. story) 2.25
41 Turtle Dreams Issue 2.25
42 Juliets Revenge 2.25
43 Halls of Lost Legends 2.25
44 v Ninjas 2.25
45 A.Featherhead 2.25
46 v Samurai Dinosaur 2.25
47 Space Usagi 2.25
48 Shades of Grey Part 1 2.25
49 Shades of Grey Part 2 2.25
50 Eastman/Laird,new direction, inc TM,Ed. WS pin-ups 3.00
51 thru 61 City at War 2.25
1990 Movie adaptation 6.50
Spec. The Haunted Pizza 2.25

TEKQ
Gauntlet Comics

1 thru 4 2.95

TICK
New England Comics

1 BEd 45.00
1a 2nd printing 16.00
b 3rd printing 6.00
1c 4th printing 2.50
2 BEd 25.00
2a 2nd printing 6.00
2b 3rd printing 4.00
2c 4th printing 2.50
3 BEd 11.00
3a 2nd printing 2.50
4 BEd 7.00
4a 2nd printing 2.50
5 BEd 6.00
6 thru 8 BEd @4.00
6a Spec No Logo edition 30.00
9 BEd,A:Chainsaw Vigilante, Red Eye 3.50
10 BEd 3.50
11 thru 12 BEd 2.75
Spec. Ed. #1 I:Tick 45.00
Spec. Ed. #2 2nd App. Tick 40.00

TICK: GIANT CIRCUS OF THE MIGHTY

1 A-O 2.75
2 P-Z 2.75
3 2.75

TICK: KARMA TORNADO

1 3.25

UNDERGROUND
Dark Horse

AVs(s) 4.25
2 AVs(s) 3.95
3 AVs(s) 3.95
4 AVs(s) 3.95+

USAGI YOJIMBO
Fantagraphics

1 SS 10.00
2 SS,Samurai 7.00
3 SS,Samurai,A:Croakers 5.50
4 SS 5.00
5 thru 7 SS @4.00
8 SS,A Mother's Love 4.00
9 SS 4.00
10 SS,A Turtles 5.50
11 thru 18 SS @3.50
19 SS,Frost & Fire,A.Nelson Groundthumper 3.50
20 thru 21 SS @3.50
22 SS,A:Panda Khan 3.50
23 SS:V:Ninja Bats 3.50
24 SS 3.50
25 SS,A.Jonheart 2.50
26 SS,Gambling 2.50
27 SS 2.25
28 thru 31 SS,Circles Pt.1 @2.25
32 2.25
33 SS,Ritual Murder 2.25
34 thru 37 @2.25
Spec #1 SS,Summer Special C:Groo 14.00

VENUS WARS
Dark Horse

1 Aphrodia v Ishta. 3.00
2 Ken Sano 2.50
3 Aphrodia v Ishtar 2.50
4 Sano Joins Hound Corps. 2.50
5 Sano v:Octopus Supertanks 2.50
6 Chaos in Aphrodia 2.50
7 All Out Ground War 2.50
8 Ishtar v Aphrodia contd 2.50
9 Ishtar V Aphrodia contd. 2.50
10 Supertanks of Ishtar Advance 2.50
11 Aphrodia Captured 2.50
12 A.Miranda,48pgs 2.75
13 Hound Brigade-Suicide Assault 2.25
14 V Army 2.50
15 2.50

VENUS WARS II

1 V:Security Police 2.75
2 Political Unrest 2.25
3 Conspiracy 2.25
4 A.Lupica 2.25
5 Love Hotel 2.25
6 Terran Consulate 2.25
7 Doublecross 2.25
8 D.Lupica 2.95
9 A.Matthew 2.95
10 A:Mad Scientist 2.95
11 thru 15 V:Troopers @2.95

VERSION
Dark Horse

1 1 thru 2.6 by H. Sakaguchi 2.75
2.7 by H. Sakaguchi 2.50

ZEN, INTER-GALACTIC NINJA

1 3.00
2 2.50
3 thru 9 @2.00
X-mas Spec #1,V:Black Hole Bob 2.95

RA
[2nd Series]

1 Down to Earth 2.25
2 RA, A.Jeremy Baker 2.25

[3rd Series]

0 2.95
1 thru 3 A:Nino @2.95
Sourcebook #1 3.50

ZEN: MISTRESS OF CHAOS

1 2.95+

A

ADAMS, ARTHUR
Comic Images (1989 Comic)
Set: 45 cards ... 17.50

B

BATMAN: THE ANIMATED SERIES
Topps (1993)
Set: 100 cards ... 19.00
Vinyl Mini-Cels: 6 diff. each ... 9.00
Prototype card: Advance ... 2.50
Prototype card on promo sheet ... 3.00
Manbat promo card ... 3.00
Series 1 (Topps 1993)
Set: 90 cards ... 17.50
Vinyl Mini-Cels: 4 diff. each ... 8.00
Catwoman Batman promo ... 2.00

BATMAN: SAGA OF THE DARK KNIGHT
SkyBox (1994)
Set: 100 cards ... 17.50
Spectra-Etch: 5 diff. ... 1.15
Hydrisk Holograms: 240 ... 50.00
Promo: Batman & Georgia Dome
Superglow: X-Xy ... 2.00
Prototype: DvD Tyson #4 ... 2.00
CARD CHECKLIST
Year One
Saga of the Dark Knight ... .15
The Cave 5
The Permanent Nightmare 5
Training Ab'doad 5
Shamen 5
Crime Alley 5
The Omen 5
Two Sides of the Same Coin 5
Face to Face 5
Falsely Accused 5
Feline Fatale 5
12 Finding a Friend ... .15
Birth of the Joker ... .15
First Impressions ... .15
Partners in Crime ... .15
Not Strong enough ... .15
The Power of Venom ... .15
Withdrawal ... .15
Robin
Dick Grayson ... .15
Robin Retires ... .15
Nightwing: DvD, ... .15
Jason Todd ... .15
Outcasts 5
A Death in the Family 5
Tim Drake: KB 5
Uneasy Alliance 5
Severed Ties ... .15
Dynamic Duo
A Sacred Trust ... .15
Partners ... .15
Demon's Head (TG/SHa) ... .15
My Father's Killer ... .15
Equal Justice 5
The Cure ... .15
Proving Ground (TG/SHa ... .15
Right of Passage ... .15
Seduction of the Gun ... .15
A Death in the Family
"That's 5
Freedom ... Madness 5
The Search: Ac/DG 5
Missing Days 5
Reunion 5
Betrayal 5
Mourning Time ... .15
Ultimate Price ... .15
Two Minute Warning ... .15
Nemeses
The Joker ... .15
Catwoman ... .15
Two-Face ... .15
The Penguin (MM 5
Ra's Al Ghul 5
The Scarecrow 5
The Mudpack (MWg ... .15
The Riddler and Poison Ivy ... .15
Killer Croc and Sidshow ... .15
A Lonely Dying Place
Consumed By Guilt ... .15
Arm and Hammer ... .15
Homecoming 5
58 Confrontation ... .15
59 Double Jeopardy ... .15
60 Reunited ... .15
61 Only a Boy ... .15
62 Never Again ... .15
63 Invasion ... .15
Sword of Azrael
64 Inheritance ... .15
65 Lettah ... .15
66 Knight of St. Dumas (BKi) ... .15
67 Hostage ... .15
68 Savior ... .15
69 Trial By Fire ... .15
Vengeance of Bane
70 Birth (EB/G.Fernandez) ... .15
71 Transfusion ... .15
72 Hun ... .15
Knightfall
73 Arkham Breakout ... .15
74 One Down... ... .15
75 Behemoth ... .15
76 Meet Mr. Zsasz ... .15
77 Tipping the Scale ... .15
78 Broken Vest ... .15
79 Inferno (GN/SHa) ... .15
80 The Venom of Vines ... .15
81 Confidence ... .15
82 Fear Equals Rage ... .15
83 Face Me ... .15
84 The Broken Bat (GN/SHa ... .15
85 Arm of the Cow 5
86 Bad Blood ... .15
87 Anarchy Law ... .15
88 Claws ... Bane (GN/SHa 5
89 The Vision ... .15
90 King of Gotham ... .15
Knightquest
91 The Crusade ... .15
92 Back Off ... .15
93 The Blades (Ba/SHa ... .15
94 Prince of Fools ... .15
95 Confession ... .15
96 Split Decisions (Ba/SHa ... .15
97 Into the Deep End ... .15
98 Dehumanized ... .15
99 Knight's End ... .15
100 One Knight ... .15

BEAVIS & BUTT-HEAD
MTV (1994)
Promo Clear Case card ... 2.00

BEAVIS & BUTT-HEAD
Fleer (1994)
Set: 150 cards ... 20.00*
Scratch & Sniff cards: 1-4 10 diff., each ... 3.00*
Nine Card promo sheet ... 2.00*

BLACKBALL
SkyBox (1994)
Set: 90 cards ... NYR
"Prototype" & Promos
P0 Peering Marks (SBs ... ep
P00 Trenchermouse (KG ... $0
P01 Trencher (KG ... 2.00
P02 John Paul (KON, ... 2.00

BONE
Comic Images (1994)
Set: 90 cards ... NYR
Chromium cards: 6 diff. each ... NYR
Subset cards: 3 case Three cards each ... NYR
Original sketch cards: 100 made ... NYR
Medallion: 1 case ... NYR
Cards: Stan's promo set
Cards: Stan's ...
Promo Card: Jeff Smith ... 00
Four card promo sheet: D.S. ... 1.00*

C

CAPTAIN AMERICA 50TH ANNIV
Comic Images (1990, Comic)
Set: 45 cards ... 12.00

COMICS FUTURE STARS '93
Majestic Entertainment (1993 Comic)
Set: 100 cards ... 12.00
Litho Foil "Hot Picks"
HP1 Treason (SAP ... 7.00
HP2 Turbulence (Frank Gomez) ... 7.00
HP3 Watchdog (D Carrasco Jr.) ... 7.00
HP4 Bullitt (Kirk Jarvinen) ... 7.00
HP5 Ironhorse (Phillip Hasler) ... 7.00
HP6 Dr. Raven (Lionel Tarazo) ... 7.00
HP7 The Point Man (B Clark ... 7.00
HP8 Gai-Jin (DvA) ... 7.00
Star Players
SP1 Rose (DB ... 5.00
SP2 Shallot-Head: Man of Shame (Rick Geary) ... 5.00
SP3 Drake (VMk) ... 5.00
SP4 Jarod (E Silas Smith) ... 5.00
SP5 Anna Ammo (RCa ... 5.00
MVP card
MVP Snake Dew ... 5.00
Promo cards
P1 Turbulence (Frank Gomez) ... 2.50
P2 Treason (SAP ... 2.50
P3 Gai-Jin (DvA) ... 2.50
Prototype cards
P1 Bullitt (Kirk Jarvinen) ... 2.00
P2 Arsenault (Les White) ... 2.00
P3 Razor (Nick Napolitano ... 2.00
COMICS FUTURE STARS 2
Hot Picks prototype cards
P4 The Baron ... 2.50
P5 Ceran ... 2.50
P6 Graton ... 2.50
The Series 2 cards are not available for hobby retail sale.

COMICS GREATEST WORLD
Topps (1994 Comic)
Set: 100 cards ... 15.00*
VortexMatrix cards: 6 diff. ... 8.00*
Promo sheet: Previews ... 1.00
Promo Card: Advance ... 1.00

CREATORS UNIVERSE
Dynamic Enterta nment (1993)
Set: 100 cards ... 17.50
Checklists: 1 of 2 ea ... 2.00
Bonus Cards
SD Emerald Dvl ... 10.00
SC2 Enemy (MZ SrG ... 10.00
SD1 S Marshals (CHm ... 10.00
SD4 Power & Glory (HC ... 10.00
FF1 Sybil (NKu) ... 10.00
FF2 Tania (JKu ... 10.00
FF3 Sgt. Major Arne (AKu ... 10.00
SG1 Hellshock redemption card (aka 1 Case ... 25.00
Gold Signature card: each ... 25.00*
Promo cards
Stronghold promo (BPa) ... 2.00
Red Ice promo (AKu ... 2.00
Warhorse promo (JJu) ... 2.00
The Liberator (SR ... .50
P1 Pharos promo (BS) ... 2.00
P2 Sgt. Major Arne promo (AKu ... 2.00
P3 Blackwing promo (HNg ... 2.00
Three card promo strip (AKu, NKu, JKu ... 5.00
Promos: 1,500 of each made
X1 ... 25.00*
X2 Strangelands (BWS ... 25.00*
X3 ... 25.00*
X4 ... 25.00*

CROW, THE
Kitchen Sink (1994)
Two card promo strip ... 1.50*
Promo cards: 5 diff. each ... 1.00*

D

DARK DOMINION ZERO
Avatar Group (1993)
Set: 150 cards: D & S ... 17.50
Bonus Cards, Level One
1 of 9 Bo-Peep's Boudoir ... 6.00
2 of 9 Central Park ... 6.00
3 of 9 Michael's Apartment ... 6.00
4 of 9 The Bowery ... 6.00
5 of 9 The Growth ... 6.00
6 of 9 The Swamp ... 6.00
7 of 9 Chasm's Penthouse ... 6.00
8 of 9 The Atrium ... 6.00
9 of 9 The Shanty from Album ... 7.00
Bonus Cards, Level Two
1 of 4 Michael & Charlemagne ... 9.00
2 of 4 Michael & Wardamelle ... 9.00
3 of 4 Michael & Glory ... 9.00
4 of 4 Michael & Lucca (Unset) ... 12.00
Quantum View Lens ... 2.50
Album, with ashcan comic, Quantum View lens for bonus cards ... 20.00
Michael Alexander promo card ... 1.00

DC BLOODLINES
SkyBox (1993 Comic)
Set: 81 cards ... 11.00
Foil-Embossed Bonus Cards
S1 The Man of Steel ... 15.00
S2 The Man of Tomorrow ... 15.00
S3 The Last Son of Krypton ... 15.00
S4 Superboy ... 15.00
S5 Redemption Card ... 15.00
The One True Superman ... 30.00
Promo cards
Four images: Superman #500 ... 4.00
P1 The Man of Steel ... 2.00
The Man of Steel (JuBg/DJa) ... 3.00
P2 The Man of Tomorrow ... 2.00
Man of Tomorrow (DJu/BBr) ... 3.00
P3 The Last Son of Krypton ... 2.00
The Last Son of Krypton (JG) ... 3.00
P4 Superboy ... 2.00
Superboy (TG/KK) ... 3.00

DC COSMIC CARDS
Impel (1992 Comic)
Set: 180 cards ... 17.50
1 G.A. Blue Beetle (PCu/KK) ... .15
2 S.A. Blue Beetle (PCu/RbC) ... .15
3 Modern Age Blue Beetle (DJu/BBr) ... .15
4 G.A. Flash (JKu ... .20
5 S.A. Flash (CS/MA ... .20
6 Modern Age Flash (GrL/JMz) ... .20
7 G.A. Green Lantern (McH/MA ... .20
8 S.A. Green Lantern (GK ... .20
9 Modern Age Green Lantern (MB ...Mz ... .20
10 G.A. Hawkman (JKu ... .20
11 S.A. Hawkman (MA ... .20
12 Modern Age Hawkman (GN ... .20
13 G.A. Shazam! (KS/GN 5
14 S.A. Shazam! (KS/GN 5
15 Modern Age Shazam! (GN 5
16 G.A. Superman (SR/JOy ... .20
17 S.A. Superman (CS/MA/JOy ... .20
18 Modern Age Superman (JOy ... .20
19 G.A. Wonder Woman (TrR ... .15
20 S.A. Wonder Woman (JO ... .15
21 Modern Age Wonder Woman (JIT) ... .15
22 G.A. Cheetah (TrR ... .15
23 S.A. Cheetah (PCu/KK) ... .15
24 Modern Age Cheetah (PCu/RbC) ... .15
25 G.A. Justice (PCu/RbC) ... .20
26 S.A. Justice (CS/MA ... .20
27 Modern Age Justice (JuBg/DJa ... .20
28 G.A. Mr. Mxyzptlk (SvS 5
29 S.A. Mr. Mxyzptlk (JO-SvS 5
30 Modern Age Mr. Mxyzptlk (HwE/JO & SvS ... .15
31 Anima Man (TMd ... .20
32 Aquaclad (K.Hooper/SL) ... .15
33 Aquaman (K.Hooper/TS ... .15
34 Black Canary (Gu/erDG 5
35 Blackhawk (TyE/B Smith 5
36 Blackhawk (B Burchett ... .15
37 Blue Devil (PCu/RbC ... .15
38 Bronze Tiger (DJu/BBr ... .15
39 Bronze Tiger (RE/DvC ... .15
40 Changeling (TG/Av ... .15
41 The Creeper (GK ... .15
42 Crimson Fox (Gu/erKK ... .15
43 Cyborg (TG/Av ... .15
44 Deadman (see the Terminator S/E/B Smith ... .25
44a Deadman base card ... 4.00
45 Dr. Light (BS/R Elliott) 5
46 Dove (Gu/erDG ... .15
47 Elongated Man (BS/R Elliott) 5
48 Fury (Gu/erDG ... .15
49 Firehawk (TMd ... .15
50 Firestorm (TMd ... .15
51 Gangbuster (JuBg/DJa ... .15
52 Gen-Factor (JAp/RbC ... .15
53 The Guardian (JuBg/DJa 5
54 Guy Gardner (Sor/B Smith ... .15
55 Hawk (Gu/erKK 5
56 Hawkwoman (GN ... .15
57 Hourman (Napolitano/NKu 5
58 Ice (Gu/erKK ... .15
59 Jade (TG/Av ... .15
60 John Stewart (Son/B Smith ... .15

61 Katana (JD ... .15
62 Metamorpho (BS/R Elliott ... .15
63 Mr. Bones (TyE/CR ... .15
64 Nightshade (PCu/RbC) ... .15
65 Nightwing (TG/Av ... .20
66 Nightwing (TyE/Napolitano ... .20
67 Phantom (SwM ... .15
68 Pantha (TG/Av ... .15
69 Pea Shooter (BS/R Elliott ... .15
70 Phantom Lady (DG ... .15
71 Power Girl (JO/DG 5
72 Ragman (SgP ... .20
73 Raven (TG/Av ... .15
74 Rocket Red (TTn ... .15
75 Speedy (TG/Av ... .15
76 Tala (TG/Av ... .15
77 Vixen (McH/MC ... .20
78 Wildcat (PCu/RbC ... .15
79 Amazo (KM/DvC ... .15
80 Big Sir (CuDvC ... .15
81 Black Manta ... .15
82 Blockbuster (PCu/RbC ... .15
83 Boomerang (PCu/RbC ... .15
84 Brainiac (JBg/DJa ... .20
85 Captain Boomerang (McH/MC 5
86 Chemo (SwM) ... .15
87 Chronos (GK ... .30
88 Copperhead (Gu/erKK ... .15
89 Count Vertigo (TyE/KK ... .15
90 Deadline (TL/SHa ... .15
91 Deadshot (McH/MC ... .15
92 Dr. Light (MC ... .15
93 Dr. Polaris (GK) ... .30
94 Empress (TyE/DvC ... .15
95 Goldface (GK) ... .30
96 Gorilla Grodd (C.R McCarthy) ... .15
97 Hourglass (TG/Av ... .15
98 Jemiah (TG/Av ... .15
99 Kestrel (Gu/erKK ... .15
100 Monarch (DJu/DG ... .15
101 Ocean Master ... .15
102 Parasite (JBg/DJa ... .15
103 Phobia (TG/Av ... .15
104 Plasmus (TG/Av 5
105 Psycho-Pirate (NKu) ... .15
106 Shadow Thief (GN ... .15
107 Silver Swan (JiT 5
108 Sonar (GK ... .30
109 Tsyman (JO ... .15
110 Vanessa Savage ... .15
111 Warp (TG/Av ... .15
112 Adam Strange (CuDG ... .15
113 Animal Man (DvC ... .15
114 Big Barda (KM/DvC ... .15
115 Black Razer (RHo ... .15
116 Fastback (RHo ... .15
117 Gr'Nn'ySon (SvS ... .15
118 Kilowog (Son/SvS ... .15
119 Lightray (RHo ... .15
120 Lobo (SBs ... 60
121 Martian Manhunter (KM/DvC ... .15
122 Metron (RHo 5
123 Mirage (KM/KK ... .15
124 Omen (RHo ... .15
125 Starfire (TG/Av ... .15
126 Ariel (PCu/RbC ... .15
127 Blackfire (TG/Av ... .15
128 Darkseid (RHo ... .20
129 Desaad (RHo ... .15
130 Despero (TyE/R McCarthy ... .15
131 Glorious Godfrey (RHo ... .15
132 Granny Goodness (RHo ... .15
133 Kalibak (RHo 5
134 Kanjar Ro (GN ... .15

All card prices listed are for *Near Mint* condition.

28 Boom-Boom .10
29 Jubilee .15
30 Shatterstar .30
31 Strong Guy .15
Captain Britain .15
Forge .20
Multiple Man .20
35 Quicksilver .15
36 Rogue .45
37 Widget .10
Bishop .75
39 Maverick .25
40 Cerise .15
41 Magneto .60
42 Mr. Sinister .20
43 Deadpool .40
44 Proteus .20
Mojo II .10
Juggernaut .25
47 Sentinels .25
48 Gideon .15
Masque .20
Nova
Apocalypse .25
Sabretooth 1.00
Mojo .25
Psylocke .15
Spiral .15
Storm .15
58 Stryfe .25
Warwolves .15
Omega Red .45
61 Black Tom .15
62 Mystique .30
Sauron .15
64 Salamyne .15
65 Toad .10
Shadow King .25
66 White Queen .15
68 Mastermind .15
69 Deathbird .20
Lady Deathstrike .25
X-Men Gold .50
X-Men Blue .50
73 X-Factor .25
74 X-Force .25
75 Excalibur .20
76 Hellfire Club .15
Mutant Liberation Front .20
78 Brotherhood of Evil Mutants .10
79 Upstarts .25
Technet .10
Sunspot .25
Dark Phoenix .25
Longshot .35
Majik .15
Dazzler .10
Starjammers .20
Imperial Guard .10
Lilandra .15
W.H.O .10
Roma .10

Danger Room

91 Nightcrawler .15
Archangel .15
93 Storm .15
Psylocke .45
Wolverine .45
Shatterstar .15
Vargas .20
Cable .45
Colossus .15
Checklist/Cerebro .20

HOLOGRAMS

XH-1 Wolverine 10.00
XH-2 Cable 10.00
XH-3 Gambit 11.00
XH-4 Magneto 8.00
X-Men 12.00
Magneto (Advance promo) 8.00
Jim Lee signed card w/stamp 75.00

Promo Cards

Cable (Card #19 in set) 3.00
Magneto Card #41 in set) 3.00
Storm (Card #14 in set) 3.00
Wolverine (Card #2 in set) 3.00
X-Men (Card #171 in set) 3.00

X-MEN II

SkyBox (1993 Comic)

Set: 100 cards 17.50

Foil cards

H-1 Cable (ATi) 11.00
H-2 Magneto (ATi) 10.00
H-3 Storm (ATi) 9.00
H-X Wolverine 3-D Hologram 70.00

All Time Greats. Gold foil 30 Years

G-1 Cable (GCa/uP)
G-2 Cyclops (NKu/MPn)
G-3 Juggernaut (MPa/AT)
G-4 Magneto (BPe/MFm)
G-5 Professor X (BPe/MFm)
G-6 Rogue (NKu/MPn)
G-7 The Sentinels (JMd/ATi)
G-8 Storm (BPa/)
G-9 Wolverine (NKu/MPn)
Juggernaut prototype card
Juggernaut (Comic Book Collector)
Pack: 6 cards

1 Archangel (BPe/ALM)
2 Beast (NKu/MPn)
3 Bishop (BPe/ALM)
4 Boomer (GCa/uP)
5 Cable (GCa/uP)
6 Cannonball (GCa/uP)
7 Captain Britain (AD/MFm)
8 Cerise (AD/MFm)
9 Colossus (BPe/ALM)
10 Cyclops (NKu/MPn)
11 Domino (GCa/uP)
12 Gambit (NKu/MPn)
13 Jean Grey (BPe/ALM)
14 Havok (JQ/JRu)
15 Iceman (BPe/ALM)
16 Jubilee (NKu/MPn)
Longshot (AD/MFm)
18 Meggan (AD/MFm)
19 Multiple Man (JQ/JRu)
20 Nightcrawler (AD/MFm)
21 Phoenix (AD/MFm)
22 Polaris (JQ/JRu)
23 Professor X (AD/MFm)
24 Psylocke (NKu/MPn)
25 Quicksilver (JQ/JRu)
26 Rictor (GCa/JP)
27 Rogue (NKu/MPn)
28 Shadowcat (AD/MFm)
29 Shatterstar (GCa/JP)
30 Siryn (GCa/uP)
31 Storm (BPe/ALM)
32 Strong Guy (JQ/JRu)
33 Sunspot (GCa/uP)
34 Warpath (GCa/uP)
35 Wolfsbane (JQ/JRu)
36 Wolverine (NKu/MPn)
37 Archangel vs. Apocalypse
38 Apocalypse (BPe/MFm)
39 X-Men vs. Magneto & Acolytes
40 Bishop (vs. Fitzroy)
41 Fitzroy (BPe/AM)
42 Magneto (BPe/MFm)
43 Cable vs. Stryfe
44 Stryfe (ATi)
45 Acolytes (BPe/MFm)
46 Storm vs. Mystique
47 Mystique (BPe/AM)
48 X-Factor vs. Mr. Sinister & Nasty Boys
49 Wolverine vs. Omega Red
50 Omega Red (BPe/MFm)
51 Mr. Sinister (JQ/JRu)
52 Wolverine vs. Sabretooth
53 Sabretooth (BPe/MFm)
54 Nasty Boys (JQ/JRu)
55 Arcade (ATi/JMd)
56 Black Queen (MPa/DPs)
57 Black Tom (MPa/DPs)
58 Blob (ATi/MPa)
59 Jamie Braddock (AD/MFm)
60 The Brood (BPe/ALM)
61 Caliste (ATi/JMd)
62 Deadpool (ATi/JMd)
63 Deathbird (BPe/ALM)
64 Fenris (ATi)
65 Gideon (ATi)
66 Juggernaut (ATi/MPa)
67 Lady Deathstrike (ATi/JMd)
68 Mastermind (MPa/DPs)
69 Mojo (ATi/JMd)
70 Phantazia (MPa/DPs)
71 Pyro (MPa/DPs)
72 Sat-Yr-9 (AD/MFm)
73 Sauron (MPa/ATi)
74 The Sentinels (ATi/JMd)
75 Shinobi (MPa/DPs)
76 Hazard (ATi)
77 Siena Blaze (MPa/DPs)
78 Silver Fox (MPa/DPs)
79 Toad (MPa/ATi)
80 Tolliver (ATi)
81 White Queen (BPe/ALM)

82 Excalibur (AD/MFm) 10
83 X-Factor (JQ/JRu) 0
84 X-Force (GCa/uP) 0
85 X-Men: Blue Team (NKu/MPn) 0
86 X-Men: Gold Team (BPe/MFm) 0
87 Brotherhood of Evil Mutants (MPa/DPs) 0
88 Dark Riders (MPa/DPs) 10
89 Mutant Liberation Front (ATi) 10
90 Six Pack (ATi) 10
91 Sabretooth Unleashed! 10
92 The Sentinel Strikes! 10
93 Persuasion, Gambit-Style 10
94 Rogue and Storm in Action! 10
95 Jubilee's Fireworks 10
96 Beast Hangs Out 10
97 The Power of Professor X 10
98 The Claws of Wolverine 10
99 The Fury of Storm .10
100 Checklist 10

(ULTRA) X-MEN

Fleer (1994 Comic)

Set: 150 cards

Team Portrait Cards (Greg & Tim Hildebrandt) (Super-Panel)

1 of 9 Storm 6.00
2 of 9 Psylocke & Cyclops 6.00
3 of 9 Beast & Jubilee 6.00
4 of 9 Rogue & Archangel 6.00
5 of 9 Wolverine 6.00
6 of 9 Professor X 6.00
7 of 9 Iceman & Sabretooth 6.00
8 of 9 Gambit & Bishop 6.00
9 of 9 Jean Grey 6.00

Fatal Attractions "Power Blast"

6 Behold Avalon! 7.50
5 Cable Destroyed! 8.00+
6 An X-Man No More! 7.50
[illegible] 9.00
[illegible] 7.50
6 of 6 Evil Wolverine! 6.00

X-Men's Greatest Battles (1:11) (Jumbo Packs only!("xxx of six")

one Cyclops & Jean Grey vs. Callisto (BLr) 7.50
two Rogue vs. Avalanche & Pyro (JoP) 7.50
three Gambit vs. Mystique (JoP) 7.50
four Wolverine vs. Sentinels (BLr)
five Professor X vs. Magneto (BSh)
six Gambit vs. Bishop (Frank Spinks) 7.50

X-Men Silver X-Over (oil cards (1:11) Wal-Mart 12 card packs

one Mutant Massacre (JoP) 15.00+
two Fall of the Mutants (JoP) 15.00+
three Inferno (Dave DeVries) 15.00+
four X-Tinction Agenda (BLr) 15.00+
five X-Cutioner's Song (TP) 15.00+
six Fatal Attractions (BLr) 15.00+

X-Men Team Triptychs (Wal-Mart packs only)

Blue Team (Ray Lago:

1 Sabretooth & Rogue 2.00
2 Beast, Jubilee & Cyclops 2.00
3 Gambit & Psylocke 2.00

Gold Team (BLr)

4 Iceman 2.00
5 Jean Grey, Archangel, Professor X & Storm 2.00
6 Bishop 2.00

Pack: 10 cards 1.75
Jumbo Pack: 15 cards ($2.59) 2.75
1 Cyclops (RyL) .30
2 Rogue (JoP) 30
3 Beast (DIB) 35
4 Gambit (John Estes) 35
5 Jubilee (BSf) 30
6 Wolverine (GF) 35
7 Psylocke (BSz) 30
8 Revanche (DIB) 30
9 Banshee (JuB) 30
10 Iceman (JoP) 30
11 Bishop (Ezra Tucker) 30
2 Archangel (Ezra Tucker) 30
3 Storm (JuB) 30
14 Jean Grey (BSf) 30
15 Sabretooth (DvD) 40
16 Professor X (TP) 30
7 Nightcrawler (BSf) 30
18 Phoenix (Ezra Tucker) 30
19 Shadowcat (BSf) 30
20 Domino (DIB) 30
21 Cable (BSz) 35
22 Shatterstar (Frank Cirocco) .25
23 Warpath (DIB) .25
24 Boomer (BSf) 25
25 Cannonball (John Estes) 25
26 Siryn (SHp) 25
27 Sunspot (VMk) 25
28 Rictor (Bill Hall) 25
29 Havok (TP) 25
30 Polaris (BSz) 25
31 Forge (JuB) 25
32 Strong Guy (BSz) 25
33 Wolfsbane (BSz) 25
34 Multiple Man (BHa) 25
35 Random (Glenn Barr) 25
36 Quicksilver (FrS) 25
37 Lilandra (JuB) 20
38 Askani (Peter Bollinger) 20
39 Tyler (VMk) .20
40 Longshot (BHa) 20
41 Feral (DIB) 20
42 Dazzler (BSf) .20
43 Weapon X (Wolverine, (KW) .25
44 Mirage (BSz) .20
45 Magma (MGo) 20
46 Sunfire (JoP) 20
47 Weapon X (DIB) 20
48 Grizzly (DIB, 20
49 G.W. Bridge (DIB) 20
50 Hammer (JVF) 20
51 Maverick (BHa) 20
52 X-Treme (CsM) 20
53 Copycat (DIB) 20
54 Colossus (JoP) 30
55 Magneto (BLr) 35
56 Mr. Sinister (DIB) 25
57 Deadpool (BHa) 30
58 Juggernaut (GF) 25
59 Cyber (TnS) 25
60 Apocalypse (DIB) 25
61 Omega Red (EN) 30
62 Mystique (John Estes) .25
63 Sauron (BSz) .25
64 Stryfe (EN) 25
65 White Queen (DvD) 25
66 Haven (David Braun) 25
67 Exodus (FC) 25
68 Ahab (Catherine Huerta, 25
69 X-Cutioner (CsM) 25
70 Black Tom Cassidy (TnS) 25
71 Pyro (FrS) 25
72 Arcade (Gary Ciccarelli) 25
73 Matsu'o (JVF) 25
74 Mojo (BSz) 25
75 Spiral (TnS) 25
76 Caliban (Shawn McKelvey) 25
77 Wendigo (EN) 25
78 Nimrod (Terry Britt) 25
79 Silver Samurai (Bollinger) 25
80 Sentinels (FrS) 25
81 Blood (BSz) 25
82 Gideon (JVF) 25
83 Gamesmaster (Glenn Barr) 25
84 Shinobi Shaw (BHa) 25
85 Fitzroy (JuB) 25
86 Siena Blaze (SHp) 25
87 Graydon Creed (JVF) 25
88 Slayback (Glenn Barr) 25
89 Sinsear (Pete, Bollinger 25
90 Tempo (Bill Hall) 25
91 Wildside (Peter Scanlan 25
92 Reaper (MSo) 25
93 Forearm (KW) 25
94 Locus (JuB) 25
95 Moonstar (CsM) 25
96 Reignfire (CsM) 25
97 Cyclops (SHp) 25
98 Iceman (BHa) 25
(98) variant, missing number 2.00+
99 Angel (RyL) 25
100 Beast (JR) 25
101 Marvel Girl (SHp) 25
102 Professor X (SHp) 25
103 Mutant Massacre (JoP) 20
104 Fall of the Mutants (JoP) 20
105 Inferno (Dave DeVries) 20
106 X-Tinction Agenda (BLr) 20
107 X-Cutioner's Song (TP) 20
108 Fatal Attractions (BLr) 20
109 to 111 X-Men Gold (TnS) 50
112 to 114 X-Men Blue (JSo) 50
115 to 117 X-Force (DIB) 50
118 to 120 X-Factor (JoP) 50
121 to 123 Excalibur (JoP) 50
124 to 126 Wedding of Cyclops & Jean Grey (BLr) 50
127 Magik (JoP) 20
128 Warlock (BSz) 20
129 Cypher (BHa) 20
130 Goblin Queen (GF) 20
131 Sebastian Shaw (MCo) 20
132 Mesmero (FC) 20
133 Mimic (CsM) 20
134 Dark Phoenix (RyL) 20
135 Mastermind (J.Sullivan) .20
136 Thunderbird (BSf) .20
137 Wolverine vs. Sabretooth (MSo) .30
138 Wolverine vs. Cyber (MZ & Phil Zimelman) .25
139 Wolverine vs. Omega Red (SHp) .30
140 Wolverine vs. Hulk (DLw) .30
141 Wolverine vs. The Thing (Ri[illegible] .25
142 Wolverine vs. Spider-Man (DLw .25
143 Wolverine vs. Silver Samurai (VMk .25
144 Wolverine vs. Hellfire Club (Peter Bollinger) .25
145 Wolverine vs. Cable (DIB) .35
146 Wolverine vs. Sauron (Dave DeVries) .25
147 Wolverine vs. Punisher (MZ & Phil Zimelman) .30
148 Wolverine vs. Lord Shingen (MSo) .30
149 Wolverine vs. Lady Deathstrike (KW) .25
150 Checklist .20

Z

YOUNGBLOOD

Comic Images (1992, Comic) (RLd)

Set: 90 Cards 13.00
Promo card (RLd) (red border) 2.00+

Prism Cards

P1 Sentinel 11.00
P2 Photon and Combat 11.00
P3 Diehard 11.00
P4 Shaft 11.00
P5 Cougar 11.00
P6 New Titans? 11.00

Comic Promo Cards (RLd)

0 Youngblood (from Wizard #10) 3.50
1 Shaft (bound into Youngblood #1) 1.50
2 Badrock (bound into Youngblood #1) 1.50

Z

ZEN INTERGALACTIC NINJA

Maxx Cards (1993)

Set: 65 cards & 35 chromium cards NYR
Pack: 9 cards.
1 chromium card NYR

Chromium Promo cards

Zen Trading Cards promo (SK) 5.00
Zen 0 promo, blue green 4.00
Zen 0 promo, light purple 4.00
Zen 1 promo, (HNg) 3.00
Zen promo "Version 2" (SK) 4.00

Shooting from the Hip

by S. C. Ringgenberg

If there is one word that adequately describes a man as complex as Jim Shooter, it would have to be *survivor*. During a career in comics that began at age thirteen writing *The Legion of Superheroes* at DC Comics, Jim Shooter has gone on to experience more turbulent ups and downs than any major comics creator.

From DC, Shooter went on to write for Marvel, eventually penning *The Avengers* and other titles, ultimately working his way up to the job of Marvel's editor-in-chief. Shooter guided Marvel through the late seventies and eighties, a period of unprecedented sales and Marvel's emergent dominance of the comics industry. In 1989, Shooter tried to buy Marvel but was outbid by billionaire Ronald Perelman.

Undaunted, Shooter decided to create his own comic book company and joined forces with J. Winston Smith, a seasoned publishing professional, and Steven Massarsky, an entertainment lawyer, to form Voyager Communications, a brand

All characters ™&© 994 EEP L.P.

All characters ™&©1994 DEFIANT, L.P.

new comic book company. Interestingly, while Valiant Comics was a new company, many of its first characters were not. Shooter licensed characters that already possessed something of a cult following such as. Magnus, Robot Fighter; Turok, Son of Stone; and Solar, Man of the Atom from Western Publishing and presided over their complete makeover. Under Shooter's editorial guidance, Valiant added original titles like *Harbinger*, *X-0 Manowar*, and *Archer & Armstrong*, eventually carving out a significant share of the comics market. Shooter worked hard to make Valiant successful enough to challenge Marvel's dominant position.

Unfortunately, problems with Valiant's management and legal difficulties led to Shooter being ousted from the company. Subsequently, he formed Defiant.

"Defiant is a limited partnership," Shooter explained, "I am the general partner and I also own the owner-controlled majority. There's a board. The board has exactly the powers that I give it. They have some protections built in so that I can't take the money and go to Acapulco, but other than that it's really in my control. It's put me in a position where I don't have to ask somebody if we have creative people [that I want to] bring in and I want to set up a deal where they are partners, where they have shares and have some benefit in the thing that they're building, I can do that. I don't have to ask anybody. The last place I was at, prying loose any kind of money or benefits for creative types was impossible."

With his own company firmly under his control and a handpicked creative staff at the helm, Shooter is ready to face an increasingly competitive comics market plagued by shrinking sales, comics stores closing by the score and many competitors such as Innovation simply falling by the wayside. Shooter's attitude is surprisingly confident, given the unstable nature of the comics business in 1994.

"Well, right now we're about to launch our seventh title," Shooter said. "And we feel pretty good, because when everybody else in the industry was sort of retreating we decided that was a good time to stake out some territory. In these last four months, which have been the worst four months the comic book business has gone through for a long time, we launched four titles. We're now up to seven titles and we're just about at what I would call critical mass, where people say: 'Hey! These guys are serious. They've got titles coming out all the time. It's a universe. It's big enough.' With a universe in place, we have a *big* crossover this summer."

Shooter's plans for the *Schism* mini-series, slated as a late summer release, are as ambitious as any multi-title crossover he's ever executed. The crossover will run in Defiant's seven titles: *The Dogs of War*, *Dark Dominion*, *Warriors of Plasm*, *War Dancer*, *Prudence & Caution*, *The Good Guys*, and *Charlemagne*. However, Defiant's summer crossover will be done, insisted Shooter, "in a new way. I've heard people complain about these crossovers that are kind of meaningless and kind of off to the side and don't really have any consequences. Yet they force you to buy all these books that you wouldn't ordinarily buy. With *Schism*, the main storyline takes place in the four issue mini-series and you can read that all by

itself if you want to, and then in the individual titles in the month of August, the storyline is told from the point of view of each character, so that way if you're a reader of *Warriors of Plasm* and you don't feel like reading anything else, or you can't afford it, you get the whole story. You see your character's part of the adventure, but you don't feel like you can't comprehend it if you don't buy all the other titles."

In an industry currently glutted with printing gimmicks like foil covers, die-cut covers, hologram covers, free trading cards and the like, Shooter plans to sell Defiant's *Schism* crossover with a truly novel attraction.

"What we're trying to do," he said, "is just make the story so good that you want to buy all the other titles. I mean that's our gimmick. No holograms, no die-cut covers. The gimmick is, 'It is good.'"

In planning to sell Defiant titles with a creatively ambitious crossover, Shooter knows that he is playing to his strengths as a writer/editor. "Anybody who knows me and has read *Unity* and the other things that I've done, knows that I have a penchant for these grandiose stories, and I think that [*Schism*] is the grandest of them all in a lot of ways. It's got a lot of depth and complexity to it, and yet I think it's presented in a way that's simple and clear, easy to read."

Because he has so much riding on the success of this new mini-series, Shooter is taking no chances, either with the story or with the creative team slated to bring it to life.

"The first issue of the [*Schism*] limited series has been drawn by David Lapham, [and] inked by Dick Giordano," Shooter explained. "It's going to be colored by Digital Chameleon. It's written by Len Wein, although because of the scope and nature of this, it's with heavy kibitzing from me. I mean we essentially are writing it together, not because Len needs help as a writer, but just because this is such a huge undertaking that it really takes both of us to do it."

"Basically, this story has been plotted in my head since the beginning of Defiant," Shooter continued, "and now that we're actually feeding plot to artists, we had a series of meetings with basically all the creative types here: David Lapham, Alan Weiss and Len Wein. Chris [Claremont] wasn't at the last meeting, but Chris has been contributing as a consulting editor since the beginning of Defiant, so his thoughts were in there."

In planning the *Schism* crossover, Shooter noted, "We went over all of our major events, the pillars on which this is set, and then when it was down to the panel-by-panel plot, that was mostly done by myself, Janet Jackson and David Lapham. Then, like I said, I've been working closely with Len to write the dialogue to go with it. It's like filming a movie. It's been really of epic scope in its creation as well as, we hope, its presentation."

"What we wanted to do was create a story that was so big," revealed Shooter, "that it encompassed the whole universe. One of our taglines is: 'If you live in the universe, it involves you.' You don't have to go gather all the characters and take them off to some other planet, I did that once. The whole universe is involved in it anyway, so therefore we weren't forced to trump up any roles for people. They live in the universe. It involves them, and so there are actually a couple of characters who really kind of miss it. In other words, we didn't have to have everybody go off and be artificially brave and artificially heroic. You remember all those old Justice League stories where they always had to figure out something for Aquaman to do? Well, we don't have to do any of that. The whole universe is affected so you don't have to figure out a role for somebody. You have to figure out, if this is all happening, how would that affect him? It's really the way it ought to be done. I've done this huge megastory thing a number of times now in my career. I think I'm finally getting it right."

In addition to his ambitious crossover plans, Shooter has other worlds he wants to conquer as well, namely the huge and untapped Spanish language market in the United States. *Prudence & Caution*, the title authored by veteran *X-Men* scribe Chris Claremont, will be published simultaneously in English and Spanish editions. As Shooter noted, except for language, the two comics will be virtually identical. "There'll be a Spanish edition of *Prudence & Caution* that will be printed the same way, on the same paper, same format, same every thing, and ship at the same time and be on sale in the stores at the same time."

"The theory here," Shooter elaborated, "was just something I've always wanted to do. I wanted to do it when I was at Marvel. There's no reason why you can't print them simultaneously and make them exactly the same quality. The only argument we've had is, people say, 'Yeah, but the Spanish-speaking readers don't come into the comic book shop. People want them in English.' Actually, there are twenty-six million Spanish-speaking people in this country and why aren't there any comics for them, except stuff that's made overseas. By the time it arrives here it's a year out of date."

"Well, right now we're about to launch our seventh title," Jim Shooter said. "And we feel pretty good, because when everybody else in the industry was sort of retreating we decided that was a good time to stake out some territory. In these last four months, which have been the worst four months the comic book business has gone through for a long time, we launched four titles."

"Something's got to happen first, guys," Shooter emphasized. "It's a chicken and egg thing. If there are comics in the stores and we're willing to bite the bullet and lose money on them for a while, maybe then, people will learn that some smart store managers will advertise a little bit, showcase them a little bit and they'll start developing a Spanish-speaking clientele. If they do - Man, what a boon to the direct market! Wouldn't that be wonderful if all of a sudden these twenty-six million people started showing up at the direct market stores looking for comics. What we're hoping is that this will pave the way for other people to do the same thing, and before you know it, every comic book shop that's in Florida, Texas, Southern California, Chicago, New York, all over,

will have a Spanish section, with current comics and exactly the same quality formats in Spanish."

The initial run of *Prudence & Caution* will be a test. Shooter commented, "We're going to do six issues minimum of *Prudence & Caution* this way and see what the numbers are. If the numbers hang in there, like in the level of several thousand, then it would probably make sense for us to develop point of purchase and [Spanish-language] signage. We're going to make it easy for everybody else. We're going to break the ice and then everybody else can just sail along behind us, but that's okay. That's good for the whole business."

Shooter's plans for Defiant even extend beyond his comic book universe into the real world. Through the storyline in *The Good Guys* title, a comic about a group of super-powered teens and children, Defiant will try to make a positive impact on an increasingly troubling problem.

"The biggest thing that we have going now with *The Good Guys*," Shooter said, "is that we're running a storyline that starts in the May issue where one of the kids finds a handgun [and] picks it up off the ground after some bad guy drops it. The other kids don't like the idea of this gun, but he wants to keep it because he thinks it's cool. We build this storyline across several issues to the point where this gun is finally used in a way that has consequences," Shooter said.

"For the first time in the history of comics, a gun is fired, someone is hit, and that person [will] never be the same again. The consequences don't heal up and go away. The consequences are there forever," Shooter said.

But more than just creating stories with a social conscience, Shooter and his staff are actually taking their ideas into America's increasingly mean streets, as he explained, "When we were talking about this storyline, somebody had the idea of maybe doing one of these gun exchange programs, and we thought that was a good idea so we arranged to do it in my home town. I'll be autographing *Good Guys* and people who bring in guns can trade them in for a set of *Good Guys* comics. Aha! – but that's fine in Pittsburgh, where I'm the hometown boy, but how can we get national publicity out of this? Well, it just so happens that one of our investors is Franco Harris, who's the Hall of Fame running back for the Pittsburgh Steelers. We called Franco up and said, 'What do you think of this idea?' He said, 'I love it. How can I help?' And I said, how about autographing a football? And every guy who brings a gun in gets an autographed Franco Harris football. We're hoping that's going to get enough publicity nationally that it'll really make a difference out there - not only helping comic book retailers sell comics, but also just making a difference in the world. We're not trying to preach to anybody here. I think we're doing a pretty realistic presentation that ties into real life pretty well. I just read in the paper about a fifth grader who murdered a fourth grader with a handgun. It's got to stop. I don't care who you are. You can't think that's a good idea, so [*The Good Guys*] is a story that's very germane to current events, and I think [it] will do a lot to focus on the fact that [guns] are dangerous things and they fall into kids' hands way too much."

All characters ™&© 994 EEP L P

As if these plans weren't enough to keep any three ordinary publishers busy, the tireless Shooter is also plotting a foray into the Image Comics universe, scripting a four issue story arc for the *Youngblood* title. Collaborating with Rob Liefeld, one of the hottest creators in comics, seems like a shrewd way for Shooter to increase his own, and Defiant's, visibility to Image readers.

Nevertheless, working for one of Defiant's biggest and most popular competitors could also be a two-edged sword. However, Shooter's motivation for this creative crossover was

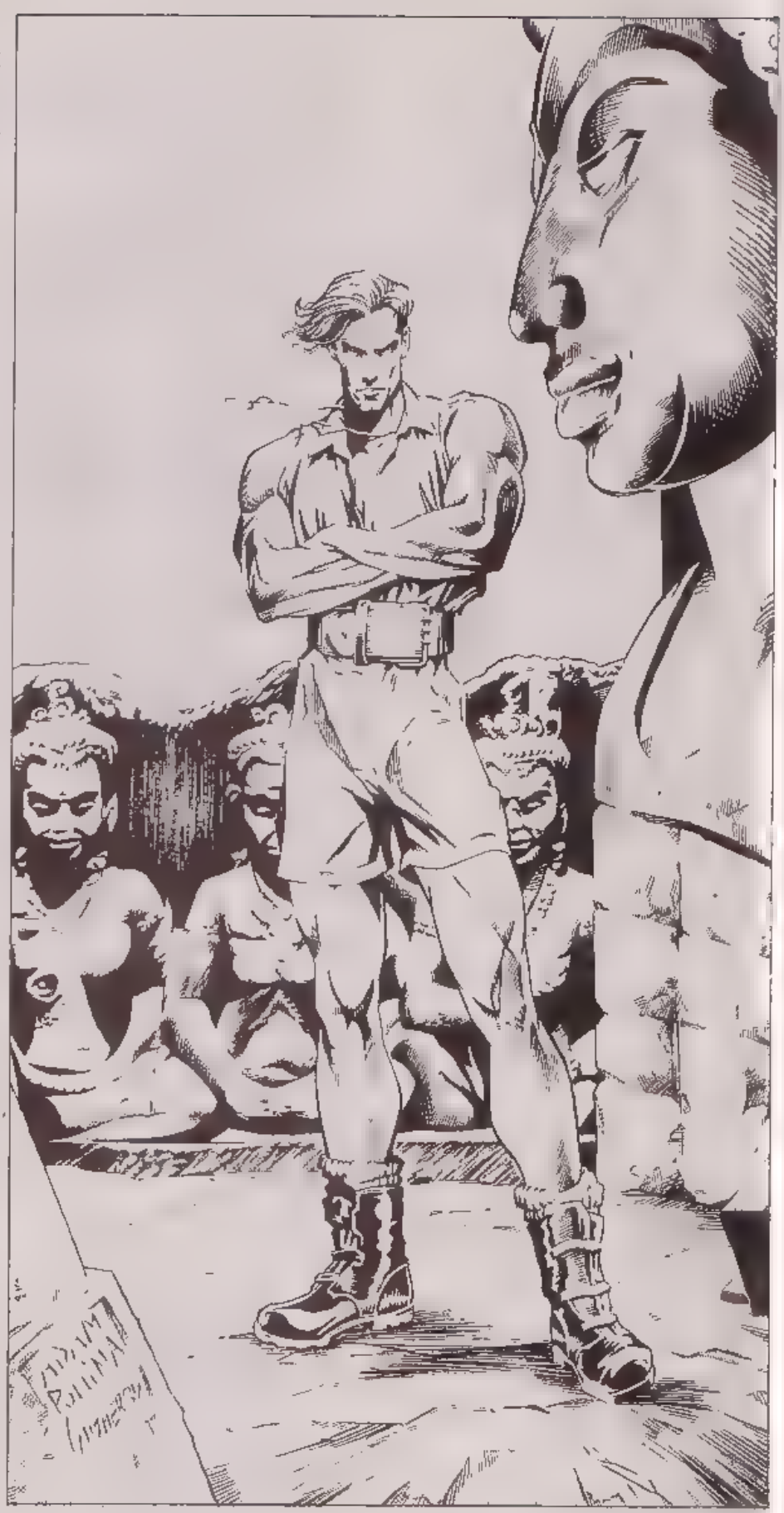
surprisingly ordinary

"They asked me," Shooter said. "Rob's one of the few Image guys that I didn't know from my days at Marvel because most of the Image guys had been hired by myself or another Marvel editor working for me."

"Rob actually came just after I left Marvel. I was introduced to him by a friend. He seemed like a nice guy and he said I was *one* of his favorite writers 'Wow! That's cool!' he said, 'Let's do something together someday.' And I said, 'Yeah sure. You know, someday.' After *Good Guys* #1 came out, he called me up and he said how much he liked it, and he said he's changed his opinion I'm his *favorite* comic book writer of all time. Then he said: 'You've got to do a *Youngblood* storyline with me.' And I said, 'Rob, I've got my own comic book company. I'm *really* busy. I just can't do it, you know?' He sort of cajoled me into it [saying,] 'Come on! It'll be a crossover of creators. I'll do some stuff for you guys [and] you do some stuff for us. That way, you can justify it. I'll be doing stuff for your company You'll do some for mine. Come on!' I said, 'Well, it sounded like fun Okay. Sure.' All we did was agree to get together to discuss it," Shooter added

However, soon after, when Shooter attended a convention, he was surprised by the excitement a possible collaboration with Liefeld evoked everywhere he went As Shooter remembered it, "People seemed so excited about it. The first time, a distributor said, 'I heard about this thing you're doing with Rob.' I said, 'Well, it's not sure yet.' About the fourteenth time somebody asked, I learned to say, 'Oh, yeah! We're doing it!' Because if people were that interested, you have to do it," Shooter said

"I think of it as an excellent opportunity to have a lot of fun and then do something great, because Rob brings a lot to the party with the power and the intensity and the flash and glitz that he does. And I think at my best I bring some guts and some storytelling, so I have a wonderful opportunity here to do something really good and do something that really makes a mark. I also have a wonderful opportunity to fall on my face, but that's never stopped me before," Shooter explained



All characters ™&©1994 EEP, L.P.

The Badger ©1994 Dark Horse Comics

Two Thoroughbreds in the Stable: The Badger & Doc Savage

by Neil A. Hansen

Dark Horse is reviving two classic heroes, one being the psychopathic Badger from the comics of the 1980s, the other, Doc Savage, Man of Bronze and forerunner of Superman from the pulps of the 1930s.

The Badger's Back

The Badger was one of the staple independent heroes of the 1980s. Created by writer Mike Baron and artist Jeff Butler in 1983, the Badger's unique position as a costumed crusader was that his martial arts skills were complimented by his multiple personality disorder.

Norbert Sykes suffered a life of child abuse and post traumatic stress following his war experiences in Vietnam, which caused his illness. Living in Madison, Wisconsin, he became a crimefighter named after the University of Wisconsin's mascot, a badger.

He works for Hamilton Thorndyke a.k.a. Ham, the Weather Wizard, an ancient druidic priest who gains his powers from sacrificing animals, which is an anathema to the Badger, because he has a deep bond with animals.

An offbeat character, the Badger combined Mike Baron's fascination with multiple personalities with another character he created that was initially rejected by Capital Comics (which evolved into one of the major direct sales distributors in the U.S., Capital City Distribution). This was a logical follow-up to his creation of Nexus co-created with Steve Rude.

"I had always been interested in multiple personalities," remembered Baron, "particularly in a book called *The Minds of Billy Milligan* by Daniel Keyes. When we got Nexus going with Capital, I tried to launch another comic right away, and all I had was a druid weather wizard. I showed it to them and they said, 'No, no, we don't want a druid weather wizard, give us a costumed crimefighter.' I thought to myself, why would anybody put on a costume and fight crime? They'd have to be nuts. BOING!"

From that initial inspiration, Baron began developing the Badger when he started running in his own comic book.

"Initially, it wasn't serious at all," said Baron. "He was just a crazy guy. Then at some point -- I think it was around the sixth or seventh issue -- everything clicked into place, and I realized he was a multiple [personality]. If he was going to be a multiple, I might as well embrace this wholeheartedly. I began to do the research very intensely. The stories which deal with his disability I tried to make as realistic as possible, but at the same time, the nature of the character seemed to invite a certain amount of mischief."

After five issues published by Capital, the title (along with *Nexus*) moved to First Comics where it continued publication until 1991, also appearing in a graphic novel, a four issue mini series, the First Comics crossover series, *Crossroads* and a guest appearance in Marvel/Epic Comics' *Coyote*. It gained a great deal of popularity for an independent title during this time.

Unfortunately, Baron's road with the Badger had been bittersweet with both Capital and First.

"I'm not a businessman," Baron related. "Nobody enters the field as an artist to learn about business, but you must as a matter of survival. The Badger was an early creation of mine and I signed away all rights. I've been fortunate to negotiate back certain rights, but I don't control the copyright and the trademark. They are controlled by the Classics International Corporation/The Dream Factory."

According to Baron, First Comics folded due to high overhead.

"I would emphasize to any publisher entering the field today that high overhead, elaborate salaries and perks are the kiss of death," warned Baron.

Under these stressful circumstances, the psychotic superhero seemed to languish in comics limbo until Dark Horse returned him to the four color world. Previously, Dark Horse revived Baron's other creation, Nexus.

"We've got Nexus, and put out some good comics with Nexus," said Robert Boyd, editor who currently oversees the Badger for Dark Horse. "*Badger* is sort of a sister book to *Nexus* in a way. They've teamed up a lot of times. It seemed logical, particularly with a property that no one was using. We were already working with Mike Baron [on *Nexus*], and we liked his stuff a lot. It just seemed like a logical next step after Nexus."

Dark Horse will be returning the Badger in two simultaneous mini-series, *Badger: Shattered Mirror* (drawn by *Sandman*'s Jill Thompson) and *Badger: The Zen Pop Funny Animal Version* (drawn by Matt Haley and Val Mayerik). The former will run four issues while the latter will run two. Baron came up with the idea of the two synchronous comics.

"It's sort of a gimmick, but one that allows us to explore the two sides of Badger that have always been there in a more specific way," Boyd explained. "There has always been a part of the Badger that was about how he would, as a person, be traumatized as a child, and as a prisoner of war – which is a pretty serious subject – so we wanted to have one [story] concentrated on that. Then there has always been a side with sorcery and bizarre characters."

The comics would simulate the multiple personality of the hero, or as Baron stated, "splinter the comic into different personalities."

"I had to satisfy two different crowds," Baron elaborated. "The Badger that I wanted to do, that had to be done, was the one Jill Thompson was illustrating: *Shattered Mirror*. It takes everything that I learned about multiple personalities and the whole Badger mythos and distills it to its purest essence. Once you read that story, you'll know what you need to know about the Badger as a tragic character. But the Badger is not always a tragic character, and those who might prefer the funny ones might have little patience for that."

"Badger has been around for a long time, and has always been a multiple personality," Boyd pointed out. "We're not making fun of mental illness, although he is a funny character. We wanted to present the character anew."

Boyd predicted further Badger projects down the line, including another *Badger* book with the possible, though not definite inclusion of co-creator Jeff Butler. In the meantime, Baron is keeping busy with other projects including: a Punisher graphic novel for Marvel; *H.A.R.D. Corps* for Valiant, a four part mini-series where Nexus crosses into Dark Horse Comics' Greatest World to execute the man from the Vortex, and the adaptation of the Star Wars novel, *Heir to the Empire*, also from Dark Horse.

Since his beginnings as a writer, Baron has seen some evolution in the comic book market, but cannot predict what will be the next wave of comic books that will be hot to write. Instead, Baron writes comics for himself.

"There's a wonderful book by William Goldwyn called *Adventures in the Screen Trade*," Baron said. "William Goldwyn is the screenwriter who did *Butch Cassidy and the Sundance Kid* among other things. He has said, 'The first and most important rule in Hollywood is that nobody knows anything.' Nobody knows why people go to one entertainment medium rather than another. I have no idea how the market has changed. You can extrapolate by seeing which books are selling. You can make a few general comments, but trying to guess what the market wants and applying it is a sucker's game. That's how you become a Hollywood producer. The only way to be a success is try to please yourself, and that's what I've been trying to do."

Baron has noticed that comic books have become more acceptable to the general public.

"It's grow or die, and that's capitalism," observed Baron. "It should grow or die because we want more readers and it's happening. In the past five years, comics have definitely passed over from being a freak show sideshow to just being another form of medium. The proof is all around us. You open *USA Today* and there are routinely stories on comic books. They're not sneery or condescending. In that sense, the market has matured tremendously. There's a much higher comic consciousness in the general public, although I think baby boomers will still be ignorant. You can't turn them on to comics. But younger kids, you can. The market is definitely growing, and that's gratifying."

The Doc Is In

Dark Horse is also bringing back the legendary Man of Bronze, Doc Savage. Doc Savage was originally created by Lester Dent, under the pen name of Kenneth Robeson and first appeared in *Doc Savage Magazine*, published in 1933. He initially appeared before the days of mass produced comics, appearing in what is now commonly considered a pulp magazine. Pulp magazines measured 9-1/2" x 7-1/2" containing between 114 and 162 pages, usually featuring a lead novel containing 50,000 to 60,000 words backed up by around six short stories containing 20,000 words. Material appearing in the pulps varied from Western to horror to science fiction with stories written by Ray Bradbury, Robert E. Howard and H.P. Lovecraft. Other heroes like Conan and the Shadow also started in the pulps. However, the pulps eventually died out, giving way to the comic book because comics, as explained by Jim Steranko's *History of Comics Volume 1* published in 1970, "could tell a story faster and with less intellectual drag to the reader."

Doc, himself, trained for a career as an adventurer at a very young age, when his father Clark Savage put his son, Clark, Jr. on a tight regimen of exercise,

"There has always been a part of the Badger that was about how he would, as a person, be traumatized as a child, and as a prisoner of war – which is a pretty serious subject – so we wanted to have one [story] concentrated on that. Then there has always been a side with sorcery and bizarre characters," Robert Boyd said.

diet and study until he became a self-made superman becoming a physical giant measuring just under seven feet who was a mental giant as well. He inherited his father's millions upon his father's death. Seeking to help others in need and help the cause of justice around the globe, he is aided in his quest by five other adventurers: Col. John "Renny" Renwick, a 6'4" engineer weighing 250 pounds; William Harper Littlejohn known as "Johnny", a geologist/archeologist; Major Thomas "Long Tom" J. Roberts, a physically weak electronics wizard, Brigadier General Theodore Mayley Brooks known as "Ham", a barrister who totes a swordcane, and Lieutenant Colonel Andrew Blodgett Mayfair known as "Monk", a muscular chemist who stands 5'2" tall. The six are headquartered on the 86th floor of a New York skyscraper along with many of Doc's gadgets and inventions.

Historically, Doc has appeared in 181 pulp novels from 1933 to 1948. From 1940-1943, he appeared in his own Street & Smith comic book that ran 20 issues, a radio series in 1934, a one issue Gold Key Comic in 1966, two different Marvel comics from 1972-1977, a film in 1975 with Ron Ely playing the title role, a DC comics mini-series in 1987 followed by a regular title that ran from 1988 to 1990, and a number of mini-series and one shots from Millennium that ran from 1992 to 1993.

Dark Horse, while no definite plans or creative teams have been set as of yet, plans to premiere their first Doc Savage material in 1995. Ryder Windham, new Doc Savage editor for Dark Horse, plans to be more faithful to the source material than his predecessors.

"We really try to do the best work we can do with the license," said Windham. "We're always trying to second guess the readers [and] licensors – what we can do to make it interesting, bring back some interest. There might be crossover specials with another license in order to get more people interested in Doc Savage because that tends to happen with a lot of our licenses."

The success of being faithful to the source material is evident in Dark Horse's critically acclaimed Shadow books written and/or drawn by Mike Kaluta. (Coincidentally, Dark Horse is licensing both Doc Savage and the Shadow from Conde Nast Publications.)

Doc Savage & his Fabulous Five (from Marvel's black & white magazine *Doc Savage* #1) ™&©1994 Conde Nast Publications

"There are some things where it can be interesting to update a character and put him in a more contemporary setting," Windham observed, "but even with the work that Kaluta is doing for the Shadow, we're being as faithful as we can be to the time and the pulpiness of the material of the time. With something like Doc Savage [in terms of editorial approach], we'd be more hands on. In editorial, we'd probably design a certain game plan/overview storyline."

Windham promised The Man of Bronze's adventures will be set during his heyday, in the '30s and '40s. Most likely, Doc will initially be launched as a mini-series.

"The first issues would have some historic overview of the character," said Windham.

Dark Horse's approach to licensed products like *Aliens*, *Predator* and *Star Wars* have been financial and critical successes in the comic book market and the company hopes to bring that success to Doc Savage as well.

"With larger companies, there are so many company owned titles," Windham said, "that when they do license work, it tends more to have to do with some of the other companies that have newsstand distribution. They generate product; they do a fairly straight adaptation of a movie. [As an example,] if you look at Marvel's *Star Wars* comics which followed the movie but [in terms of quality,] I don't think they get it."

However, in the comics derby, only time and sales can determine whether Dark Horse's revivals of the Badger and Doc Savage have a chance at winning the triple crown.

DO WOMEN DREAM OF MEN IN TIGHTS?

by Gwenn Mercadoocasio

Superman wears a sensible blue pair, as do Spider-Man, Captain America, and Spawn. Red is the racy color choice for Captain Marvel, Magnus, Union, Valor, and the Flash (though he has sported a more form-fitting style in recent years). Batman and Kane wear inconspicuous grey, while Wolverine and Iron Man look brilliant in yellow. Madman is standout in white, and Aquaman glorious in green. The Punisher and Green Lantern opt for dramatic black, in sharp contrast to the Silver Surfer's dazzling metallic. And what can be said of those that choose to go au natural, like Sub-Mariner, the old Robin, and, yes, even Batman?

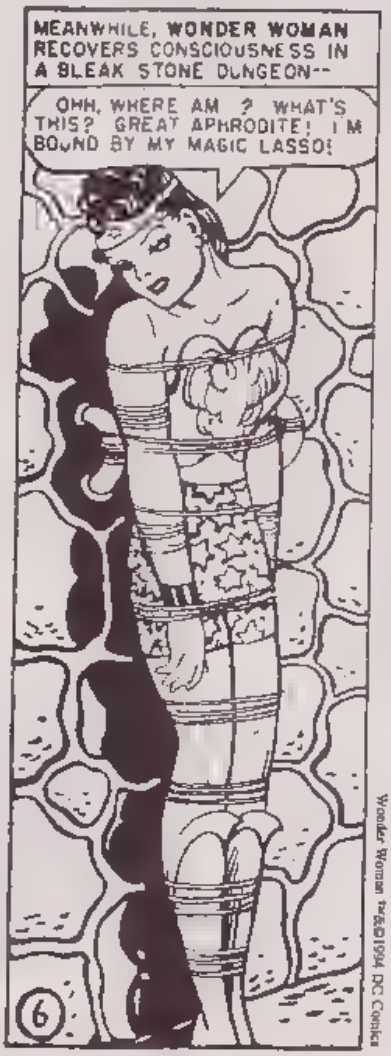
Men in tights. It's a curious phenomenon of the comic book universe . and doubly curious coming from an industry that is so heavily dominated by men and male sensibilities.

Male sensibilities have had a strong influence on comics over the years, and while the industry is making some efforts to attract new and different sensibilities, it is still the male audience that comics almost unanimously seem to cater to.

"With the mainstream [comics], at least from my experience," said Suzanne Dechnick, freelance colorist for Warp Graphics, "it seems to be a guy thing. Only because I think the stories are written by guys, for guys."

June Brigman, a freelance artist, who most recently completed work on DC's *Supergirl* mini-series agreed. "Right now, most of the comics companies just kind of market towards the audience they already have, which are, well, they're boys."

Why women comprise such a small portion of the comic book audience may have a lot to do with the male sensibilities that dictate a lot of comics content, and what many perceive to be "male driven fantasy images" that simply do not appeal to female readers. The way that female characters, in particular, are depicted in comics is a problem for most female readers on some level; be it a lack of characters they feel they can identify with, stereotypes that are uninteresting to women looking at comics for enlightened entertainment, or storylines and imagery that are blatantly offensive to them.


MEANWHILE, WONDER WOMAN RECOVERS CONSCIOUSNESS IN A BLEAK STONE DUNGEON--
OHH, WHERE AM ? WHAT'S THIS? GREAT APHRODITE! I'M BOUND BY MY MAGIC LASSO!
6
Wonder Woman TM & ©1994 DC Comics

"If I were a young female reader who did not read comics, grow up with them," said Juanita Hicks, vice president/publisher of Visual Assault Comics, "I could see the intimidation, and the unwelcomeness, the unfriendliness that I would feel picking up a [comic] book, saying, 'Well, why would I want to see someone portrayed like that? That's not how I see me.'"

Comics have traditionally featured superhumans, characters that have powers beyond the average readers imaginations, with physical attributes that would shame Mr and Ms. Universe and wither the ego of fashion models the world over. Principally, comics are a fantasy medium, and while many argue in defense of the fantasy element in comics, there are also those who take exception to the type of fantasies that find their way into titles.

"Comics get a bad rap for [the way that the women are drawn in them]," said Laurie Silvers, co-creator of the Sci-Fi Channel and president of the newly formed Tekno•Comix for Big Entertainment. "And it's true, but let's think about how women are portrayed in every other medium. You don't find the heroine to be less than very attractive, very desirable ... it's part of our culture. Are you going to take away the fantasy of these magnificent looking creatures from these little pubescent boys? No! It has a place. It's part of this genre, it's

JIMLEE

part of what it is. If you try to say it shouldn't be that way anymore, then you're taking away a big part of the imagery of it."

Trina Robbins, an artist and writer, and author of *A Century Of Women Cartoonists*, has very strong feelings about how comics depict "attractive" women

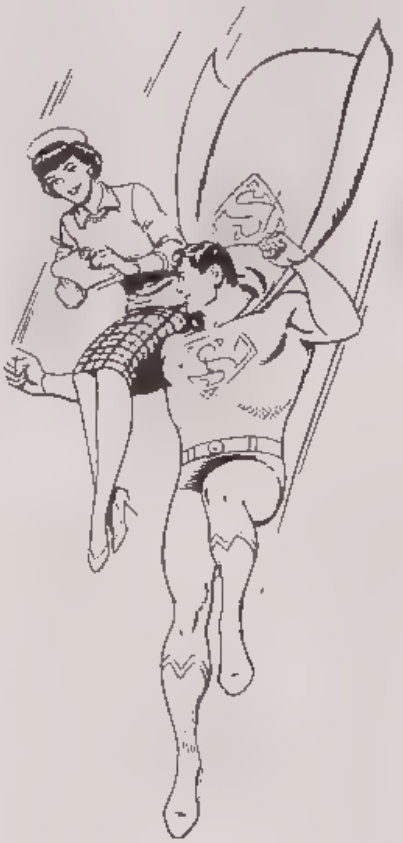
"The way superheroines are drawn these days is just ghastly," observed Robbins. "Comic styles in general have evolved so that the current style that's in fashion is something that I suppose little boys love, but I just find really repulsive, and I think most females find really repulsive. These guys with gigantic muscular bodies and teeny little heads that are smaller than their necks, and women whose legs are about one and a half times the size of their body, and [with] breasts under their chin, and no nose. They're strangely drawn so that the men look like aliens of one species and the women look like aliens from another species. The men are mostly covered from head to toe, and the women are bare-assed in little string bikinis and spike-heeled boots! It's really just ghastly ... If these were not men and women, I wouldn't find it so offensive, but they're passing these creatures off as women, and it's really insulting."

Nevertheless, Jen Marrus, assistant inker at Valiant took exception to the fact that, "The breasts are always bobbing right above the men's noses." She jokingly called these women, "The Breastzoids, or Melonoids."

Her co worker, Jennifer Maldonado, manager of marketing and special productions for Valiant Comics, said, "I think they fall back on a lot of stereotypes with women. I always have a problem with the Image books, because I don't understand how they're being drawn ... like you think that they're mad! I can understand how you don't want a comic to be realistic, because you want to be taken away, but there're a lot of degrading qualities [in the way the women are drawn]."

However, some women don't find the representations of women in comics anything to be offended by, rather they find them amusing. They feel the art is not so much a commentary on how the male artists and audience in comics see women, as it is a commentary on their limited ability to accurately draw women, and the audiences seeming ignorance of the artists ability

Gina Going, who has worked for both Marvel and DC Comics as a freelance colorist, said, "I'm not offended by it, it's not that. I actually laugh at it. I think it's kind of funny if you go the right way with it . like Power Girl. Her breasts get huger and huger; every time you see her, they're just bigger and bigger, and it's a funny thing! I don't know if I find it offensive I think it's uninformed in some ways..."



Lois Lane & Superman ™&©1994 DC Comics

Martha Thomases, DC Comics publicity manager and liaison to the press, added, "It's a good thing that [Power Girl] can fly, because otherwise she couldn't stand!"

June Brigman has built her career on her own ability to draw realistic people in comics. Viewing them from her perspective as an artist, she said, "[Comics] are drawn by men and I think a lot of them are drawn by men who have never had any closer contact with a woman than just in a glossy magazine, and don't seem to have very realistic ideas about what the human female figure is all about. They're drawn by men for young boys and, oh, boy! I'm going to get in trouble here, but I think a lot of the men drawing [comics] still think like young boys when it comes to women. It really comes through in their drawings I don't find it offensive, so much as funny. Some of the exaggerations they do. Funny and kind of bizarre looking It's not so much offensive drawing as it is just bad, bad drawing."

Nevertheless, it is not the female characters that suffer alone at the hands of less than able artists in comic books, the male characters can be just as ludicrously rendered as their female counterparts.

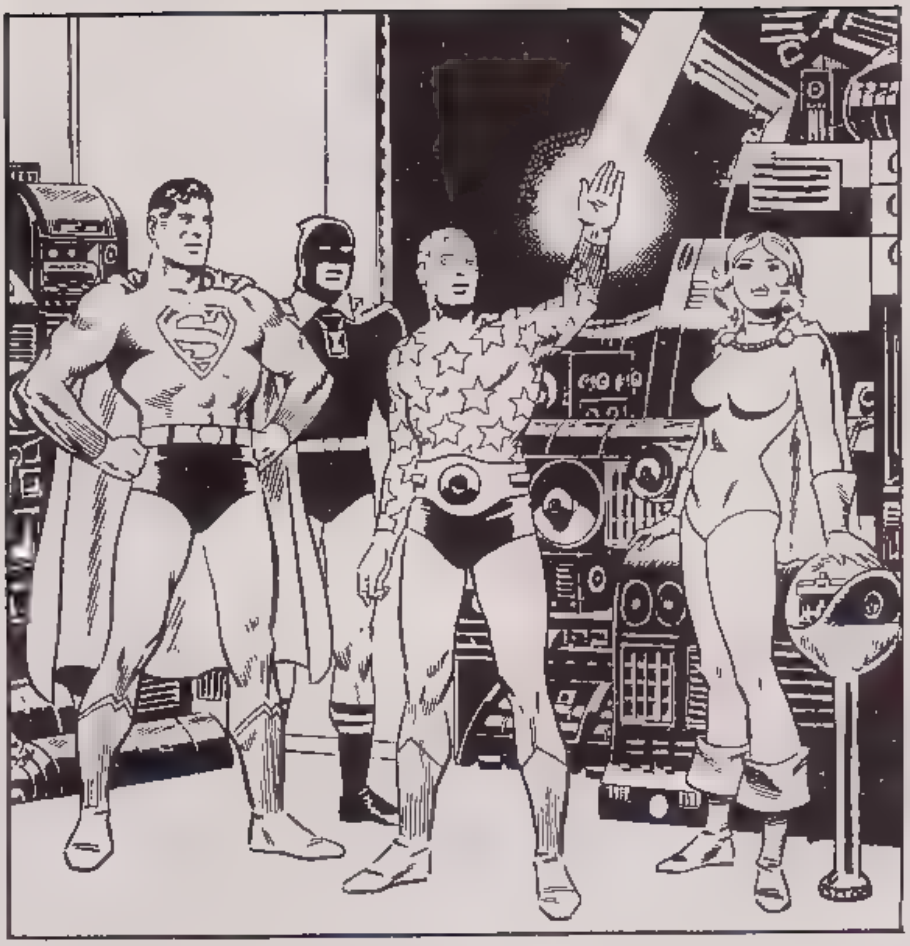
"You mean overendowed?" commented Louise Simonson, current writer of *Superman: Man of Steel* for DC Comics. "The male characters *are* overendowed! How many guys do you know that look like Arnold Schwartzenegger? You know they're idealized forms - they're idealized fantasy forms!"

Dark Horse Comics managing editor, Barbara Randall Kesel related a story about a slide show given by Trina Robbins on "good girl art" at the San Diego Comicon a few years back.

"Trina Robbins was the first one to bring home the point to me, that I always said, 'Gee, here are all these pneumatic bimbos running around ' Isn't it gross, the way they represent females?"

"Trina showed several slides of old comic book covers," Kesel continued, "commenting on the women's unrealisti-cally perfect figures, then pointed out to all of us in the audience that Superman and other male figures are unrealistically grossly overendowed, too. I'd been so angrily focused on the representation of females that I hadn't taken the time to notice the matching grotesquerie of the males. It's all fantasy. And now that the males are beginning to be drawn with something rather than a void between the legs, I guess *both* genders can be nothing more than sex object[s]."

Holly Joyner, a freelance paste-up artist in the Marvel Comics Bullpen, noted, "I think it's interesting that you're not allowed to put a huge 'package' on a guy. If they get a drawing in like that, it gets sent back for corrections. But they can also make the breasts [on the female



Power Girl and friends ™&© 1994 DC Comics

characters] bigger. Bigger cleavage, smaller 'packages', you know."

The consensus is that much of the artwork in comics featuring women is poorly drawn, anatomically incorrect, and overexaggerated to the point where it becomes unintentionally funny, although the comics companies don't seem to be doing an awful lot to fix the problem.

"I think a lot of people have that perception, that comics are just totally and unequivocally made to fulfill young male fantasies," said Tammy Brown, conventions manager for Marvel Comics, "and to a certain extent, that is true. But, to another extent, there are characters and heroes that are made to appeal to women as well as men."

Mary Lou Keenan, Warp Graphics production manager, has only been involved in the comics industry for a short while. While she enjoys working in comics, she has observed that, "Some of [the sex and violence], I think they throw in just because they know the male audience will like it. Some of it, they probably don't really have to have in there. Like in a lot of other mediums, not just comics, they put it in just to attract the audience."

Nancy Dakesian, editor of the *Archie Comics Digest Books*, thought the reason to be more financial

"Some of them are [male driven]," said Dakesian, "but that's the group that they are looking for because that's the group that has the money - the buying power, so you're going to try to please whoever has that money."

While no style of art is exclusive to any one genre, there are certain styles that lend themselves to specific types of writing. Women have made it clear that they do not feel comfortable with many of the current styles of art, and are not overly anxious to read the stories that have inspired such images. In addition, they are offended in the characterization, plotting and motivations with the women as well

There also seems to be a subliminal message at work in mainstream comics that is: Male characters are strong and virtuous, and as a result become winners. Female characters are weak and have questionable morals, so they will ultimately be losers. While the message in mainstream comics is not always so bleak regarding women and the roles they play in comics, there are enough examples to be found.

Patty Jeres, DC Comics manager of marketing communications, felt there was a difference in the way that male characters from the DC Comics universe are handled in comparison to the female characters.

"If [Wonder Woman] doesn't have a gun to her head, she's tied up!" Jeres said. "I do find it a problem that our male heroes are victorious on their covers, and then Wonder Woman is generally in bondage."

Valiant Comics has begun addressing this issue in the mainstream by the development of Elzie, a strong female character, as part of the *Magnus, Robot Fighter* saga. Kathryn Bolinger described how Valiant justified giving a female a strong character in the companies Valiant's flagship title.

"They wanted to kill her character," Bolinger revealed, "but instead, decided that the only reason she would have been that type of character, so strong and in control of herself, was that she was a lesbian. I thought, 'O-kay.'"

(Conversely, when *Alpha Flight*'s Northstar character was revealed to be a homosexual, there was a great deal of media hype to announce the first gay superhero in the mainstream. Northstar now headlines in his own comic title.)

Nevertheless, comic books reflect the attitudes of the people creating them as well as the people buying them, and tend to show these attitudes in the way characters are presented over the course of their "lifetimes".

"Every couple of years, how women are created in the context of a male superhero universe changes very dramatically," said Jo Duffy, a freelance writer who most recently worked on *Catwoman*. "Five or six years ago [Catwoman] was suddenly an S & M prostitute, with a background of being abused and all this stuff. Then, during the first wave of the 1970s-style feminism, she suddenly turned into this castrating-everyman's-worst-fear-of-what-women-really-want character. At other times, she has been sort of, a more fun, straightforward, 'Ooh! I want that, and if you stand between me and it, it's your problem, because I deserve it, and I'm getting it.' I thought [that] was a lot

more fun."

Barbara Kesel believes most of the female characters are banal, not even interesting on such a controversial level, and deemed by some women as anti-role models.

"When I come in and look at a comic book," said Kesel, "I am rarely offended by the physical representation of women, or the physical representation of all people. What I am more offended by, is the drivel that comes out of their mouths. The girl who exists [as a] little bimbette is nothing more than an appliance to the left arm of the male in the piece. To me, it's not so much how they look, as what they do that is grossly offensive. I also, even when I was a kid, always hated that the role of women was supposedly to stand around and wait for the male to think of a way to save them."

"We would read the comics in spite of the fact that we thought their treatment of women and girls was silly," added Heidi McDonald, senior comics editor at *Disney Adventures Magazine*. "As you read [comics] when you were a kid, you just couldn't identify with the women because they were stupid! I mean, there's no way you were going to identify with the Invisible Girl! She was hopeless! She was useless! Lois Lane was also played for a fool. I didn't read many Superman comics, but I did watch the T.V. show. Lois always came off as so stupid! Why didn't she know they [Clark Kent and Superman] were the same person? She was an anti-role model."

June Brigman presumed that there are many more role models available among the male characters in comics than there are among the female characters.

"I think the successful male characters are characters that boys look at and say, 'Wow! I'd like to do that! I'd like to be like him!'" said Brigman. "There aren't really any women characters like that. There are characters at Marvel, there are some X-Women who are. I've heard other women and girls at conventions say, 'Oh! Yeah! She's great. She's a great role model, she's so strong and she takes the lead, and makes decisions.' Still, you don't see Rogue in her own series [or] Storm in her own series. You see Wolverine in his own series. I hope this doesn't mean that we have to give Storm big claws and have her slice people up!"

In retrospect, Patty Jeres acknowledged that with DC Comics, female characters have evolved into three dimensional people, through not only their mainstream line, but their cutting edge Vertigo line as well.

"They are different," said Jeres. "Each of the female characters are different. It's not "A" female, as was the case in most superhero comics you have. [For example,] in the Superman books, all of [the women] are different. One is allowed to have a sexuality, one is allowed her strength and her commitment to a partner."

"Once you break away from tokenism, then you can actually have characters that anyone can identify with," added Stephanie Bailey, DC Comics graphics manager discussing the minority run Milestone comics line. "That's what Milestone is trying to do. Instead of having a token black superhero, they have an entire line, so you get a full range of twenty different types of personalities that live in the same universe, and it takes away from the tokenism."

Tammy Brown has found that as the comics industry has grown, so have the characters.

"It's evolving," said Brown. "It's going from the helpless victim of the '50s and '60s, to a more self reliant sort of woman, which is more in tune with women of today. What mothers are trying to teach their daughters is to stand on their own two feet. There are good, positive role models, but there are still those that are depicted as just being decorations. It's going to take time. It also helps to get more female pencilers, inkers, and writers involved, because then I think you'll get a more balanced view."

Women in the industry are already having some impact on the content in comics. For example, at Valiant Comics, many artists will bring pages to the women in the offices for their opinions before they hand them in. Jennifer Maldonado described the give and take that is involved.

"I still get on them about the fact that if they come to me," said Maldonado, "or anybody here and say, 'Does this offend you?' Well, you've already asked me, so the seed [of doubt] is there. Just look at it. [Generally though,] I think things have changed. There's a different generation of artists now. The old guard has moved out and there's a younger crowd. There are some really intelligent people that are thinking about what they do. The guys here are trying. They really put forth the effort to not deal with the 'cheesecake' mentality."

"It's been a real problem, a question for the industry," said Meloney Crawford Chadwick, associate publisher and editorial director at Harris Comics. "There's a potential there [among women and girls] for a huge audience that has so far, been untapped."

Nanc Greenberg, who has coordinated Great Eastern Comics Conventions with her husband, Fred Greenberg, for seventeen years, postulates that the time to tap that untapped market is approaching.

"At this point in time the new paradigm hasn't been explored yet," said Greenberg. "The new way of turning it around hasn't been explored yet. We haven't gotten into women's comics yet. Everybody's afraid to because all this stuff is selling as it is! It's hot now, why should they have to change the industry for women? It is going to have to change, because women are the most avid readers. They're foolish not to know, not to make more comics for women because we're most of the population, aren't we?"

In conclusion, it would seem that women do not dream of men in tights, or most of the other images offered up in mainstream comics. Women who work in the comics industry, women who have read, do read, and will continue to read comics, do not find comics, on the whole, to be appealing to women. It would also appear that it is not necessary for the comics industry to go through a drastic upheaval to include women among their readers. It also looks like it might be profitable to do so. The comic book industry should also direct the attention to the content of comic books and how women perceive them, for as Caryn Antoniuk, art director at Archie Comics gathered,

" .A man in tights is a very strange thing. [If I saw one], I'd say, 'Uh-Oh!'"

Next month, in part IV of this series. What do women want to see in comics? Do women have the right to censor comics that depict them in a less than favorable light? Be sure to buy C.V.M. #97

"Who's Responsible For This Stuff Anyhow?"

WRITER'S BLOCK

by Len Wein

Many years ago, relatively early in my professional career, I sold the first of many stories to the legendary (just ask him) Julius Schwartz, arguably the most influential editor in the history of the industry. It might have been a *Flash* story, perhaps an *Elongated Man*. Truth to tell, at this late date, I honestly don't remember, and it doesn't really much matter. What does matter is what happened next.

I turned in the script, and waited for Julie's reaction. What I got was not at all what I expected. He called me into his office, and told me to sit.

"So?" I asked sheepishly.

"There's something wrong," Julie responded. I was crestfallen.

"With the plot? With the pacing?" I asked.

"No," said Julie, sitting on the edge of his desk, tapping my blue-pencilled script against his knee, "They're just fine."

"Then with what?" I asked, utterly confused now.

Julie's usually-thunderous voice suddenly dropped several decibels.

"With my editing, okay?" he finally said, as if admitting some dark family secret. "I just finished editing your damn script, and it - well, it just doesn't work anymore."

"What? Let me see that," I said, grabbing the script out of the startled Julie's hand.

As Julie moved around to stand behind me so he could look over my shoulder, I quickly thumbed through the pages. "What are you talking about?" I asked. "Everything you've done here looks fine to me."

"Well, like here, for example," said Julie, pointing to a particular line of dialogue, "It just doesn't sound right anymore."

I studied the sentence he was talking about. "Well, of course it doesn't," I said finally, "You took out a four-syllable word and replaced it with a three-syllable word."

Now it was Julie's turn to go slackjawed. "Say what?"

"Basically, you've destroyed the rhythm of the line," I explained. "If you remove a four syllable word, you've got to replace it with a four-syllable word. With the emphasis on the same syllable."

"Here, I'll show you," I said. I thought for a second, then scratched out Julie's edited-in word and replaced it with one of my own. "Try it now," I said, and handed him back the script.

"Much better," he agreed. "Now tell me why."

"Because I write for rhythm, for the music of the line," I explained. "When I'm sitting at the keyboard, there's a little metronome constantly clicking away inside my head, and the rhythm of the dialogue has to fit that particular beat. It's poetry, Julie. Like blank verse."

Notice how each different writer, if he or she is doing their job, has a unique voice. And, most importantly, notice how, in the best of that work, every character has a unique voice as well.

Julie gave me a blank stare. "Your *Flash* job is due on Friday," he snapped, then turned back to the other scripts stacked neatly on his desk.

But, from that day forward, Julie never edited one of my stories without having me sitting across from him, to feed him new alternative words whenever he wanted anything changed.

The purpose of the preceding anecdote is not to pat myself on the back for my brilliance, but to point up the importance - and the unique properties - of dialogue in comics. To my mind, there is no other element of comics writing that is as vital to the creation and development of your characters, and often as overlooked.

Go over to your collection right now, and pick up a fistful of comics by various writers. Sit down and study them carefully, not the story *per se*, but the dialogue, the word craft. Notice the best of it, and the worst. Notice how each different writer, if he or she is doing their job, has a unique voice. And, most importantly, notice how, in the best of that work, every character has a unique voice as well.

One of the first things taught me as a professional writer (by the aforementioned Julius Schwartz, if memory serves) is that every story plot should be unique to the character for whom it has been developed. A good *Superman* story should not be able to be changed with a stroke of your word processor's "find/change to" key into a *Batman* story, or an *Iron Man* story or a *Charlemagne* story, or anything else. Well, the same holds true for a character's dialogue. If you're doing your job well, no two characters should ever sound exactly alike. After all, do any two people ever sound precisely the same?

Over the years, on those occasions when I've been asked to discuss the art of dialogue with a roomful of comics writer hopefuls, I've generally said the following: "You'll know you've finally got it down when you can call for an extreme long shot of five characters seen only in silhouette, and yet still know who each character is - without anyone actually using their names, mind you - simply by reading their dialogue."

"Well, sure, that's easy for you to say," I can hear you all muttering. "You've been doing it for twenty-five years. But how am I supposed to pull of a stunt like that?"

Actually, it's simple. All you have to do is – and here comes the really hard part -- all you've really got to do -- all you've really got to do is

Learn to listen.

Another little aside, if you'll permit me. Many years ago, during one of my tenures as the regular writer of *Batman*, I did a story called "Dark Messenger of Mercy." In it, a modern-day Ripper called Limehouse Jack was stalking the city shadows, murdering Gotham's homeless, one by one.

I had hit a particularly difficult section of the script, one involving a

confrontation between Batman and a mob of the city's homeless, so I decided to do what I usually do in that particular situation; I grabbed a pen and pencil and headed over to a local coffee shop to think.

As I sat in one of the booths, nursing a cup of coffee and my frustration, trying desperately to concentrate on the scene I had to write, I found myself being distracted by an animated conversation going on at the counter behind me. At first, I simply tried to ignore it and focus on my work, but the conversation just kept getting louder. Finally, my almost-legendary patience exhausted, I turned toward the counter, intending to ask the offending speakers to tone it down a few octaves.

But the words froze in my throat.

There were three of them, all middle-aged, all wearing tattered clothing, all desperately in need of a shower. They were obviously homeless, precisely the sort of people I was writing about.

Instead of asking them to keep quiet, it was I who shut up. I sat and I listened, picking up their vocal inflections, their turns of phrase. I left that coffee shop inspired. It took me only a few hours to finish the script.

Go back and check the story, if you happen to own a copy. There are lines of dialogue in that script that are verbatim from the conversation I overheard that day. Proof positive it pays to listen.

Whether you live in a large city or small town, if you want to be a writer, you have to learn all you can about the human condition. When I lived in New York City, I would occasionally take a day and a note pad and spend it in the subway, just travelling uptown and down, listening to the conversations of the people standing and sitting, crowded around me. This would occasionally garner me stares, and every now and then a quick beating, but those are the prices one must pay for one's art.

Seriously though, take a day every now and then and spend it in a local coffee shop or shopping mall or bus station, listening to the people who pass around you. Listen to what they have to say and, more importantly, the way they say it. Listen to where they put their emphasis, how they string their words together, the awkwardness, the cleverness. Anything that particularly catches your attention, good or bad, write it down and remember it. It's all more grist for your inspirational mill.

Of course, no matter how realistic you may want your dialogue to sound, there is still a bit of judicious editing that has to be done. If, in striving for realism, we were to include every "uh" and "y'know" and "like" and "okay?" we hear in the average conversation, there, uh, wouldn't be, like, any room left for the pictures, y'know? Granted, the occasional use of any of these words can add to the verisimilitude (look it up) of your characters and story, but overdoing it can be deadly.

Finally, having developed an ear for the language, it's time to develop your character, and give him or her a voice. The first thing you have to do is decide

Batman ™&© 1994 DC Comics

who your character is and what motivates him. Why does he do the things he does? Where does he come from? What is he after?

Is he a blue-collar type or of the aristocracy? Is he a thug or a theologist? Was he beaten regularly as a child by a drunken, abusive father or raised by a vain self-centered mother who taught him to believe that everything within his line of sight was his by right of birth? Does he do whatever he does because he feels a moral obligation? Or because he feels guilty? Or because he hears the voices of ghostly chipmunks chirping inside of his head? Or simply because he can?

All of these are questions that have to be answered before you can really give your character a voice. A savage street punk like the Absorbing Man is bound to sound different from an arrogant self-made aristocrat like Victor Von Doom or a self-confident business magnate like Chasm or a monstrous alien like Darkseid. Rogue's lazy Southern drawl separates her instantly from the proper French-Canadian Northstar or the bombastic Brooklyn-born Ben Grimm. When I created The Javelin as an adversary for the Hal Jordan Green Lantern, I intentionally made him a German ex-Olympic athlete, simply as a way of adding extra spin to the character. Where a person comes from tells us a great deal about where he is likely to go.

A character's voice virtually defines his personality. Would the casually crude Wolverine be the same character if he spoke like the pompous Sub-Mariner? Would the Joker be nearly so fascinating if he spoke like the New Gods' Metron? Would Black Bolt have ultimately been a far more successful character had he ever been able to speak at all?

In comics, actions may well speak louder than words, but it is the words that point up all of a character's quirks. For all his boundless snappy banter, Spider-Man would not be nearly the same character if he didn't spend so much meditative time worrying about his dear old Aunt May's 568th heart attack of the week. And, verily, the Mighty Thor would not be nearly so noble had not the great scribe Shakespeare established his heroic speech pattern to those many long centuries agone.

Starting to get the picture?

While that big red 'S' on his chest may describe the look of Superman, it is Clark Kent's personality that defines him. Iron Man's gleaming armor may have changed numerous times over the years, but Tony Stark, the man inside the shining shell, remains pretty much the same.

Know who your character is, know his background in detail, even if you never intend to reveal the majority of those facts to your audience. It gives you a blueprint to work from that will not only keep you on track with your character but frequently tell where you need to go next. Be true to that blueprint, and you will almost never go wrong. And, on those rare occasions when you do, the blueprint will pull you back on track.

Every character has a voice. All you need to know is how to hear it.

© 1994 Len Wein

FLINT PERRY
BY MOORE & O'CONNOR
OKAY, FLINT. WE'RE IN PLACE.
GOOD. IT SEEMS THE TRANSFORMATION DEVICE IS IN THE FAR CORNER
NOW, ON MY MARK .. ONE... TWO.
THREE!
CASEY! QUICKLY GET THE PROFESSOR IN FRONT OF THAT TRANSFORMATION DEVICE!
CRASH!

I THOUGHT THE PUBLISHER SAID THAT PERRY WAS DEAD!!
FADWA! FIRE THAT DAMN THING!
ALRIGHT ALRIGHT!!
BLAM!
ZAPP!
FREE.. I'M FREE!
DADDY! OH THANK HEAVEN!
WHACK!
THERE! THAT'S THE LAST OF THESE JACKALS EXCEPT FOR...
THE DISTRIBUTOR!!
NICE HAT, JACKASS.
THIS IS SO MUCH MORE THAN A HAT, MR. PERRY.
IT IS THE DEVICE THAT WILL KILL YOU!
ZAP!
THEY'VE THEYVE
VANISHED!
© '94 BY MOORE

BACK ISSUE BITS

by Kevin Ohlandt

The latest comic to explode in the comics market is none other than the *Crow*. Due to the blockbuster movie, Eric Draven's comic book is increasing in values quickly. Becoming the hottest comic on the market, his first appearance in *Caliber Presents* #1 is nowhere to be found. As a result, the first four issues of his initial mini-series are also in very high demand and are difficult to attain. However, the reprint issues can be found if you hunt a bit at conventions.

Another comic-turned-into-movie is *The Mask*. Starring Jim Carrey of *Ace Ventura, Pet Detective* fame, the movie is bringing collectors to the back issue market. Dark Horse provided the first two Mask mini-series, so once again, good luck in finding these. However, whether the future *Shadow* movie starring Alec Baldwin has a spillover on his previous Dark Horse and DC appearances, is still too soon to tell.

Hot news from the convention circuit and from a growing number of retailers across the country focuses on the new-found popularity of a number of independent titles. From Chaos Comics, the home of Brian Pulido and Evil Ernie, comes the recently released *Lady Death*. This title, still only up to issue #3, is attracting a growing number of fans and subsequently a growing price tag on these early issues. Pulido's character is not the only hot new female on the block. William Tucci's premiere title, *Shi*, released under the Crusade Comics banner, has only seen one issue at present and yet fans can't get enough of her! Prices for this first issue are averaging $5 and rising. Still rising, but not from the dead, is Harris Comics' Vampirella. Always a popular character, the female vampiric temptress is seeing "the light of day" once more with the recently released title, *Vengeance of Vampirella*. Followers are staking claim to early issues and turing this book into a "Back Issue Bit(e)s". Expect back issue

Crow ™&© 1994 James O'Barr

prices of all three of these titles to continue rising.

Mutants, mutants, mutants! Marvel continues to excite fans with the best selling comics in the world. *X-Men Unlimited* is gaining additional interest. Like the other Marvel Unlimited products, these are the 1990s version of the quarterly giant sized comics Marvel used to produce in the 1970s. Back then, they were very hard to find because of the higher cover price. The same is true today. The cover price is over 150% higher than the average mutant comic so dealers are wary about buying as many as they should. The result: sellouts across the country of every issue of *X-Men Unlimited*.

Marvel's Silver Age market has exploded in the past couple of years. The hottest titles are still *Amazing Spider-Man, Fantastic Four, Silver Surfer* and *Uncanny X-Men*. The last of that batch is increasing in price at an alarming rate so grab them while you can. (Also, expect further back issue movement of X-books when new mutant title, *Generation X* is released later this year.)

On the DC front, Superman and Batman have slowed down considerably over the past year. Even with the new *Superman/Doomsday* mini-series, Superman titles have not increased. The only notable exceptions are *Adventures of Superman* #466 and 468, which introduce Hank Henshaw, the Cyborg Superman. These have been steady sellers for nearly a year now. The Batman "Knightfall" storyline has ground to a halt. It is still too soon to tell what "KnightsEnd" will do for these back issues.

From over nine years ago, DC's *Crisis on Infinite Earths* is moving yet again, due to the upcoming *Zero Hour* mini-series. *Crisis on Infinite Earths* serves as a precursor to the event. Buy them while you can!

CVM Flashback: July, 1986 – Gracing the cover of CVM *#6 is* Man of Steel *#1. John Byrne's revitalization of Superman caused the Man of Tomorrow to become the hot seller he is today. Expanding on Byrne's revitalization, Superman currently appears in four monthly titles as well as the hit ABC television show,* Lois and Clark.

Top Ten Recent Back Issues

1. *Caliber Comics Presents* #1
2. *Crow* #1 (first series)
3. *The Mask* #1-4 (first series)
4. *The Mask Returns* #1-4
5. *Guy Gardner* #18-20
6. *Moon Knight* #55-57, 60
7. *Lady Death* #1-3
8. *Shi* #1
9. *Bone* #1-12
10. *Prophet* #4A (Platt cover)

Top Ten Silver Age/1970s

1. *Fantastic Four* #48-50
2. *Amazing Fantasy* #15
3. *Uncanny X-Men* #1
4. *Fantastic Four* #1
5. *Amazing Spider-Man* #1
6. *Journey Into Mystery* #83
7. *Tales of Suspense* #60
8. *Silver Surfer* #1-3
9. *Showcase* #4
10. *Showcase* #22

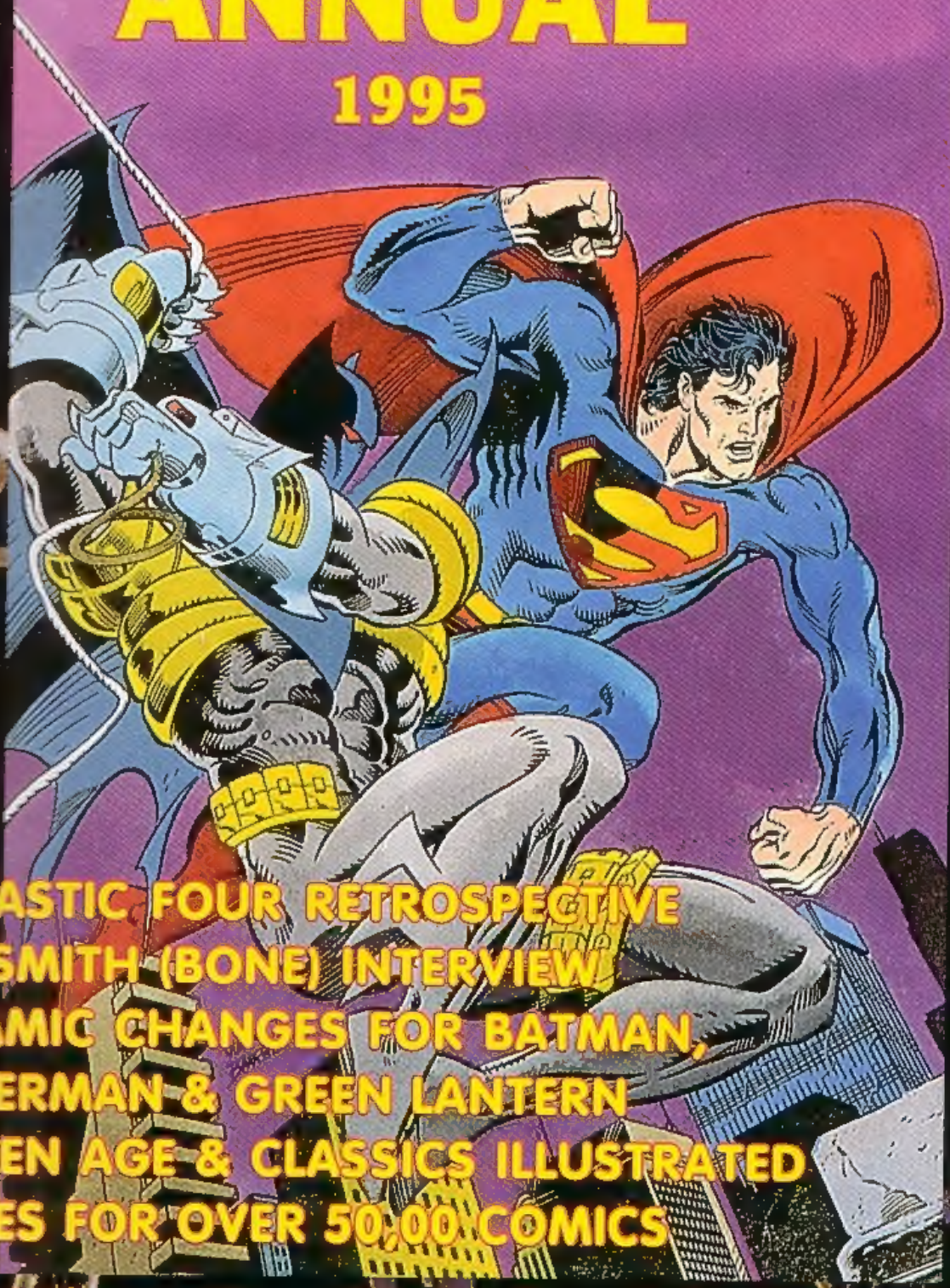
Don't miss CVM's Centennial Celebration!

(Coming this Fall)

COMICS VALUES ANNUAL

1995

AVAILABLE IN OCTOBER



- FANTASTIC FOUR RETROSPECTIVE
- JEFF SMITH (BONE) INTERVIEW
- DYNAMIC CHANGES FOR BATMAN, SUPERMAN & GREEN LANTERN
- GOLDEN AGE & CLASSICS ILLUSTRATED
- VALUES FOR OVER 50,00 COMICS

"Setting the Standard in '95"

San Diego Comic Con
SHOW SPECIAL

Buy 100 Mylites™ get 100 Thin-X-Tenders™ FREE

and pay no freight when you pick up your order at the San Diego Comic Con

Save up to $25.00

Order in advance to guarantee that you won't miss out!
We will only be bringing a limited quantity of Mylites™ and Thin-X-Tenders™ to the show.

Mylites™

- BCE's light weight Mylar® sleeve (1 mil thick)
- Made of form fitting Mylar® type D
- 1 1/2" flap

Thin-X-Tenders™

- BCE's light weight (24 mill) acid-free backing board
- 3% calcium carbonate buffer
- 8.0-8.5 pH content throughout

Buy	100 - #158 Current size Mylites™	for **$25.50** and get	100 - #225 Current size Thin-X-Tenders™	**FREE**
Buy	100 - #159 Standard size Mylites™	for **$26.00** and get	100 - #235 Standard size Thin-X-Tenders™	**FREE**
Buy	100 - #161 Silver/Golden Age size Mylites™	for **$26.50** and get	100 - #215 Silver/Golden Age size Thin-X-Tenders™	**FREE**

PAYMENT MUST ACCOMPANY ORDERS MA residents add 5% sales tax.
24 hour Toll Free Order Line for Mastercard, Vis, American Expressa and Discover Orders Only
1-800-225-8249
This is a recorded tape and does not relay product information or messages.
24 hour Toll Free FAX Line for ordering only
1-800-FAX-BCE8

Bill Cole Enterprises, Inc.
P.O. Box 60, Dept. CVM 96, Randolph, MA 02368-0060
(617) 986-2653 FAX (617) 986-2656

Mylites™ is a trademark of E. Gerber Products, Inc., with exclusive rights to Bill Cole Enterprises, Inc. Thin-X-Tenders™ is a trademark of Bill Cole Enterprises, Inc. All comparisons to Mylar® refer to archival quality polyester film such as Mylar® type D by Dupont Co., or equivalent material such as Melinex® 516 by ICI Corp.